

Brief Candle: *The Confederate Theatre*

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THERE ARE TIMES when the play is not the thing. The drama produced in the Confederate States of America deserves little more remembrance than the nearly none it has had; but the story of the Confederate theatre should claim a much larger share of attention than it has yet received. Its brief candle lighted the lives of thousands of soldiers during the war, and the after-glow illumines shadowy areas of Confederate social history.

Soldiers and other patrons of the Confederate theatre attended productions to be amused. The quality of the drama mattered little. To be wafted from the dreary routines of army life to a world of glitter and show mattered a lot—and that the glitter was paste and tinsel and the show masquerade mattered not at all. In unpublished reminiscences of the Civil War Gen. Joseph E. Johnston wrote of February 1863: ‘Notwithstanding the tragedy at the front theatres are still open. The outlook from Mrs. B’s box to the staff box opposite where “the glittering horseshoe curved between” was brilliant with colors and jewels. I never saw so many beautiful women together. I hardly saw the actors, and do not remember the play. It would have taken very good acting to have held my eyes from that “drama of fair women,” and my ears [from] the running fire of remarks in our own box.’¹

On February 9, 1863 the New Richmond Theatre, a pretentious if not magnificent building constructed to replace the

¹Joseph Eggleston Johnston. *Social Life in the Confederate States* (Typescript), p. 14. Manuscripts and Maps Division, Alabama Department of Archives and History, Montgomery.

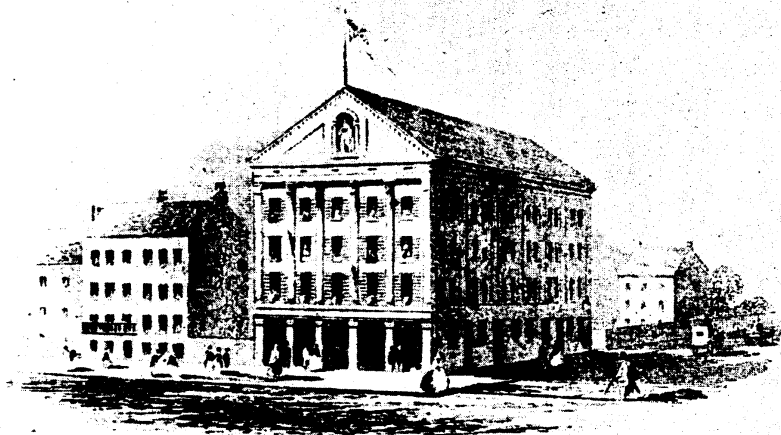
Richmond Theatre, which had burned on January 2, 1862, opened for its first performance. Perhaps it was that evening that General Johnston remembered. All Richmond was there. Its wartime population of government clerks, soldiers, speculators, and hangers-on of every description was eager to see the new theatre, advertised as unequalled 'for elegance and comfort in the Confederacy.'²

The Confederate theatre reached its zenith that February midway in the war. The theatre in Richmond was the archetype of theatre in the Confederacy. Its story is the essence of Confederate theatrical history, and that essence is flavored with the determination of the Confederates to prove themselves independent. An air of business-as-usual was important in demonstrating to the world their self-sufficiency. 'It strikes us impolitic in the military authorities,' wrote John W. Overall of the *Southern Punch* in 1864, 'to close the Theatre, for the reason that it tells against us at the North. One of the best evidences of the absence of "scare," is the fact that a crack place of amusement is advertised and noticed in the journals here and elsewhere, as driving *ahead* as if Grant and Butler were a thousand miles from Richmond.'³ The theatre, battered on one side by a public who considered it immoral and bolstered on the other by a small group striving to prove their own and the South's intellectual prowess, went its uneven way, performing nightly for audiences unconcerned with the esoteric beauties of the drama but interested in entertainment, moral or immoral, wherever it could be had. If the sole function of the drama is to entertain, the Confederate theatre succeeded well; but even its most vigorous proponents would have blanched at such a weak defense for the Confederate theatre.

The Confederacy was a halcyon time for the theatre in the South. With the exception of New Orleans, where the prewar theatre had flourished, wartime Richmond presented the first

²*The Southern Illustrated News* (Richmond), February 14, 1863.

³*Southern Punch* (Richmond), June 4, 1864.



NEW RICHMOND THEATRE, (Corner of 7th and Broad Streets.)

This popular resort of amusement, the Manager is happy to announce, notwithstanding the many difficulties against which the Management have had to contend, still continues to offer nightly, **BRILLIANT AND ATTRACTIVE PROGRAMMES**, diversified by choice selections from the most sterling productions of the Dramatic Repertory; such as

**TRAGEDIES, COMEDIES,
PLAYS, DRAMAS, FARCES,
BURLETTAS, OPERAS, &c. &c.**

WITH WHICH ARE INTRODUCED

**CHARACTERISTIC AND FANCY DANCES, SONGS, BALLADS
AND DUETTS,**

All presented in a manner unequalled in any other Theatre in the Confederacy.

The Management have directed all their efforts to the composition of a Corps Dramatique, second to none in the Confederacy, and take pleasure in introducing to the public

AN EFFICIENT CORPS DE BALLET.

THE ORCHESTRA

Is composed of the best Musicians in the Confederacy, under the directorship of Professors **A. ROSENBERG** and **M. LOESMAN**, who are conceded to be the best musical caterers in the Confederacy.

THE THEATRE IS OPEN EVERY EVENING.

The Management beg leave to call attention to the elite audiences that nightly crowd the Theatre, as an evidence of the correctness of the performances, and the popularity of the plays selected.

instance in which a Southern city was able to supply the patronage necessary to keep the professional stage solvent and successful. An Augusta, Georgia, editor commented frankly and accurately: 'Indeed, such is the condition of our country, with only here and there a city of sufficient size to authorize the employment of leading talent, that few save strolling stock companies, below the par in Europe and the larger American cities, have found their way to the interior, and our people have little save the worst aspects of dramatic art.'⁴

John Hill Hewitt reopened the Richmond Theatre, closed since the departure of Kunkel and Moxley's company in the early spring, November 2, 1861, with *The Loan of a Lover* and *Mr. and Mrs. White*. Hewitt, who had prewar experience as a theatrical manager and dramatist, later wrote of this wartime endeavor:

How to gather a company was the question. On the breaking out of the war, the best of the profession fled North, thinking it the safest ground to stand upon—for actors are cosmopolites and claim citizenship nowhere. I however managed in a short time to collect enough of the *fag-ends* of dismantled companies to open the theatre with a passable exhibition of novelty, if not of talent. . . . The thing took well and money flowed into the treasury but often had I reason to upbraid myself for having fallen so low in my own estimation, for I had always considered myself a gentleman, and I found that, in taking control of this theatre and its vagabond company I had forfeited my claim to a respectable stand in the ranks of society—with one or two exceptions, the company I had engaged was composed of harlots and 'Artful dodgers.'⁵

The manager described this beginning of Richmond's Confederate theatrical history:

The Broad street theatre was open and nightly crowded with soldiers and civilians—it was but rarely that ladies visited it. The

⁴*The Southern Field and Fireside* (Augusta, Georgia), January 10, 1863.

⁵John Hill Hewitt. Autobiography (MS). Hewitt collection, Emory University Library.

opening night presented an unique programme—the full company not yet having arrived. There was an old farce performed in which Miss Ella Wrenn [Wren] and Mr. Charles Morton appeared. This fare was followed by an olio composed of singing and dancing by Miss [Mary] Partington; then came a drum solo by a little boy who made the sticks fly to an orchestra accompaniment. The skill of the little drummer brought down the house, for he had the military on his side. His efforts in a sheepskin accompaniment to the popular tune of ‘Dixie,’ worked the soldiers up to the highest pitch of enthusiasm. The result of this display of the boy’s agility in the legitimate use of drum-sticks was—he obtained a place in the ranks of a drum corps and drew pay from the government treasury.⁶

The overflowing city assured the financial, if not artistic, success of the Richmond Theatre in the fall of 1861. The *Examiner* noted in November that a performance of Hewitt’s *The Scouts* had attracted ‘a full audience, though evidently one not educated in theatrical proprieties.’⁷ And the *Illustrated News*’s statement the next year must have been equally true of Richmond’s first wartime season: ‘The three halls in the city are filled nightly with indiscriminate and heterogeneous audiences, no matter what the bill or how the player enacts his part.’⁸ But the long career of ‘the old Marshall’—it had been Richmond’s leading theatre since 1819 and had seen many famous performers and performances, among them Junius Brutus Booth’s American debut in 1821—was brought to sudden termination by a fire in the early hours of January 2, 1862.

Hewitt shared sleeping quarters in the theatre building with Richard D’Orsey Ogden, a member of the company whom he described as ‘a fawning sycophant, with just enough brains to know how to fascinate a frail woman and keep himself from the clutches of the conscript officer.’⁹ The newspapers con-

⁶Hewitt. *Five Years Under the Confederate Flag* (MS). Hewitt collection.

⁷*The Daily Richmond Examiner*, November 27, 1861.

⁸*The Southern Illustrated News*, November 1, 1862.

⁹Hewitt. *Autobiography* (MS).

curred in Hewitt's belief that the fire was arson, but fireworks had a part in the performance of the evening before (Hewitt's *The Log Fort*), and it was to being awakened by their explosions in the fire that Hewitt owed his life. 'Suddenly there were several loud explosions,' he wrote, 'and I thought I heard the roar of flames. I immediately jumped up, opened the door of the office and found the entire stage and proscenium wrapt in the fiery element. The heat was intense, and the flames like hungry serpents were twisting around the columns that supported the family circle of boxes—the skeletons of the flats and wings were sparkling as if studded with myriads of stars—and tongues of fire lapped the damask curtains of the private boxes.'¹⁰

The Daily Dispatch reported:

The theatre is a complete wreck—nothing left but a portion of the walls. All the valuable scenery, painted by the elder Grain, Getz, Heilge, and Italian artists employed by George Jones, all the wardrobe and 'property,' including some costly furniture and decorations, rich oil paintings and steel portraits of celebrated dramatists, manuscript plays, operas, and oratorios, all are involved in the common destruction. Miss Jennie Taylor, the custodian of the wardrobe, lost about \$1,200 worth individually, while the whole stock wardrobe under her care, part of which belonged to Kunkel and Moxley, and part to Mrs. McGill [Magill], was probably worth from \$4,000 to \$5,000. Some members of the company lost quite heavily—Messrs. Ogden and Dalton several hundred dollars worth in books and wardrobe. Mr. Loebman, leader, and others of the orchestra lost between \$300 and \$400 in instruments and sheet music. . . . Thos. Halstead, machinist, (now in service at Gloucester Point,) and Frank Ellers, stage carpenter, each lost \$300 to \$400 in tools, etc.

Mrs. Elizabeth McGill, the last owner, purchased the theatre in May, 1855, for \$25,000, when property, particularly of that description, would not command its value at public sale. Since that period, many costly improvements have been made upon it

¹⁰ *Ibid.*

and we suppose that \$50,000 would not more than make good her loss.¹¹

This first account of the fire noted that 'it is the purpose of the owner to rebuild, as soon as circumstances will allow.' No time was lost, however, in waiting on circumstances. A substitute auditorium was found almost immediately; only three performances were lost; and the company reopened on the following Monday as the Richmond Varieties in what had been Franklin Hall (and before that Trinity Church). 'The soldiers filled the pews every night,' wrote Hewitt, 'for the building was next door to Ballard's Exchange Hotel, which furnished it nightly with customers.'¹²

The *Enquirer* reviewed the state of the theatre in Richmond early in May 1862:

THE DRAMA—The progress of the 'drama' in the city of Richmond since the commencement of the war, has been attended with such a degree of accidental success that the distended variety of its newly-fledged tutelage has brought it, pell mell, into a condition of irremediable ridiculousness. At first, people attended the nightly entertainments to be *amused*. Light comedy, they knew, was the best to be afforded under the circumstances, and as long as light comedy was in vogue the enjoyment was complete. Soon, however, the light comedian launched into a somewhat higher and heavier order of dramatic display—

*'Where the lorn damsel, with a frantic screech,
And cheeks as hueless as a brandy peach,
Cries "help, kyind heaven," and drops upon her knees
On the green baize—beneath the (canvas) trees—
See to her side avenging Valor fly—
"Ha! villian [sic], draw! Ter-rator, yield or die!"
Where the poor hero floundering in despair,
A dear lost uncle turns up millionaire,
Clasps him to his bosom with paternal joy
And sobs on his neck, "me boy! ME BOT! ME BOY!"'*

¹¹Daily Dispatch (Richmond), January 3, 1862.

¹²Hewitt. Five Years Under the Confederate Flag (MS).

The tinge of the ridiculous having escaped general observation the managers now laid a little more paint on their scenery and tacked a little more tinsel on their yellow flannel, and bringing up their pretensions to the level of the 'legitimate drama,' dived headlong into Shakespeare, Sheridan Knowles and Bulwer. Then came the universal collapse, for the world—that is, the Richmond world—can appreciate fun in any of its phases, and so, instead of laughing *with* the players, begun [*sic*] to laugh *at* them. The observation of the 'Autocrat of the Breakfast Table' is as true as it is witty, 'That the man who commences his career by wielding the umbrella of Paul Pry needn't expect ever to make much of a flourish with Macbeth's dagger.' Thus it has been and is with our Richmond playmen. Let them go back to their first principles, and possibly, in time, they may cause their audiences to forget that they ever have been natural, as well as professional, fools.¹³

Whether as a result of the accuracy of the *Enquirer's* criticism of the theatre Hewitt lost favor with Mrs. Magill or Ogden simply gained in favor with the theatre's owner, Hewitt left the managership on June 20, and his former hireling was announced as the new manager on June 24. Any improvement Ogden may have made in the quality of the productions is not perceptible from the record of performances, but there was an increase in the offerings of spectacular dramas and farces. Nevertheless, the press rang the old refrain. The *Enquirer* declared on September 1:

The good sense and correct taste of the public is wronged by the misapprehension of the theatrical managers of this city.—They inform us that the public will not encourage the legitimate drama, that nothing but flash productions will draw good houses, and that the lessees, in order to save themselves from losses, must submit to the requirements of the 'popular taste,' by vitiating and debilitating the literature of the stage. Those who tell us these things, may believe what they say. But they wrong themselves and the public both by maintaining such doctrines and re-

¹³ *The Daily Richmond Enquirer*, May 9, 1862.

ducing them to practice. It is very evident that the vitiated drama is not 'popular' in the true sense of the word. The corrupt drama of the costermonger school does not please the intelligent public, however much it may please the mob.—The people of Richmond are not a mob, but are, as a community, a reading and reflecting class, and whatever pleases such a class must be somewhat sound, both in sense and morality. It is true that there are unfortunate boys and girls enough in any large city, who by orphanage, poverty, or other calamity, have been deprived of such moral and intellectual training as would make them shudder or blush at the exhibition of sentiments of a play interpreted with manifest improprieties, and there may be enough of these unfortunates everywhere, sufficient to fill a pit or crowd a third tier, but if managers presume that this is evidence of public approval they will be apt to find themselves in error. The misfortune of the matter here is that there is no building of sufficient dimensions to admit of the representation of heavy performances, and more's the pity that the lighter pieces are not freed entirely from the pernicious and gratuitous alterations which seem to have afforded, hitherto, so much amusement, especially to the actors themselves.¹⁴

Historical hindsight suggests that such criticism, while basically true, be taken with a grain of salt. The theatre is one of those activities—like professional sports, libraries, historical societies, colleges and universities, and other public or semi-public institutions—which lend themselves to the expertise of outsiders on just how they should be run. Newspaper critics do not suffer losses if a theatre's seats are not filled; a theatre's management does. Like it or not, managers are (and were) better attuned to public taste than critics. The plays may have been bad and the acting poor, but Mrs. Magill and Manager Ogden doubtless knew best the tastes of their public and the limitations of their company. Their failure was in not matching performance to promise, a failure probably inevitable in light of the difficulty in securing good actors in the Confeder-

¹⁴ *Ibid.*, September 1, 1862.

acy. Certainly, Richmonders were not a mob, but a mob had descended on the small Virginia city when it became the capital of the Confederate States. It was this mob which made up the audiences of the wartime theatres, not members of Richmond's 'reading and reflecting class.' Under the heading 'CAN SUCH THINGS BE?' the *Richmond Whig* reported on December 16, 1863:

The 'gaiety' at the Confederate capital forms the subject of a paragraph in a recent letter to the Mobile Register from its Richmond correspondent. He says that 'the gaiety is confined mainly but not exclusively to the lower classes, who find no better use for their superabundant Confederate notes than spending them at the theatre and the nightly balls which are given in various suburbs of the city. The *haut ton*, on the other hand, evince a holy horror at the vulgar theatre and the vile balls of the butchers.'¹⁵

Hewitt noted that ladies seldom attended the theatre, but the reports of the Richmond papers indicate that many women who were not ladies did. Such was the separation of the 'reading and reflecting class' from the 'mob' that one of Richmond's most memorable social events of the war was a performance of *The Rivals* (with *Bombastes Furioso* as the following farce) given not at a theatre but in the home of Mrs. J. C. Ives in February 1864. The élite of Richmond did attend that.¹⁶

John Reuben Thompson, tireless drama critic of *The Southern Illustrated News*, agreed in general with the condemnation of the theatre by the *Enquirer*, but he at least hoped, although not very confidently, that things would change with the opening of the new theatre then a-building on the site of the old:

The drama in our city at the present time is, we are sorry to say, at a decidedly low ebb. The legitimate drama has been laid on the shelf, and we fear there it will remain, until dramatic talent enough is procured to raise it from its resting place. . . . We cer-

¹⁵ *The Richmond Whig*, December 16, 1863.

¹⁶ Mary (Boykin) Chesnut. *A Diary from Dixie* . . . ed. by Ben Ames Williams (Boston: 1949), pp. 368-370.

tainly know that there is enough dramatic talent scattered through the Confederate States, which an *energetic* manager could collect, to make as fine a dramatic company as ever adorned the boards of the 'Old Marshall' in its palmiest days. We trust with the completion of the new theatre some endeavor will be made to at least give us a *respectable* company. Some of the members of the 'Varieties' company are all that the most critical could wish; for instance, Mr. Charles Morton and Mr. Theo Hamilton are second to none in their respective lines. Mr. Hamilton, as a general actor, needs only little closer application to study to make him a clever actor. Mrs. DeBar has not her equal on the stage as 'old woman.' As a danseuse, Miss Mary Partington is not excelled in America. But the above named gentlemen are supported by a corps of 'supers' who scarcely know 'Alpha from Omega.' What a sad commentary on Drama in the capital of the Southern Confederacy.¹⁷

The promise of the new theatre was muted in Thompson's comment, but as its completion approached and more and larger promises were made by the management, expectation rose to the highest pitch. Here would be a theatre truly devoted to the dramatic arts. No longer would Richmond audiences be permitted to yell 'Soup, soup' as the call boy went about his business of preparing the stage. No more would boisterous cheers greet favorite actors, or boos (or worse) unfavored ones. With the approval of the mayor, the management adopted rules designed to prevent drunkenness or the sale of intoxicating liquors within the theatre. 'Smoking, placing feet upon the benches, or backs of benches, swearing, and all unnecessary noise' would not be allowed.¹⁸

'The Company,' announced the advertisements of owner Magill and manager Ogden, 'will consist of all those favorite and artistic Ladies and Gentlemen now performing at the Varieties together with such additions as the material now in the South will furnish. Native talent will always receive every en-

¹⁷ *The Southern Illustrated News*, September 13, 1862.

¹⁸ *The Daily Richmond Examiner*, February 3, 1863.

couragement from the Management, in the hope to build up a corps of Dramatic Artists from such material as they feel our own South can furnish. The Management solicits from their patrons and the citizens of Richmond the generous encouragement and forbearance they have hitherto extended them, and with renewed energies, they promise to spare neither trouble or expense.¹⁹

John Lansing Burrows, pastor of Richmond's First Baptist Church, heralded the new theatre in a sermon laced with sarcasm that he gave on February 8, 1863:

Tomorrow night the New Richmond Theatre is to be opened. I deem it fitting, in addition to the notices so liberally given through the daily press, to give this public notice from the pulpit. With surprising energy, and regardless of cost, in these pinching times of war, a splendid building, with most costly decorations, has been reared from the ashes of the old. Builders, artists, workmen, have devoted themselves with an enterprise and in-

¹⁹*Ibid.* Despite delays in its intended schedule of building, the theatre was completed and opened within eleven months after the first announcement of its construction appeared in the Richmond press: 'The building will be four stories high. The vestibule at the entrance will be nearly on a level with the pavement. Next to the vestibule will be a lobby, from which access can be had to the dress circle by two large flights of steps. The front of the balcony of the dress circle will be ornamented cast-iron. A promenade or lobby will extend from the partition of the dress circle to the front window of the building. The front of the tier of boxes will be supported by ornamental cast-iron columns,—again supported by cast-iron columns between those named and the wall. — The seats and backs are to be cushioned and divided by a cast-iron scroll. The stage will be sixty-one feet deep, on either side of which, between the footlights and curtain, there will be four private boxes within the proscenium. Every care will be taken to make each seat in the building desirable, which was not the case in the old Theatre. The building will be finished in July.' *The Daily Dispatch*, March 12, 1862. This was the only theatre built in the South during the Confederate period. It does not survive.

Opened in 1858, Thalian Hall, built as a wing of the city hall of Wilmington, North Carolina, and called the Wilmington Theatre during the years of the Civil War, does still stand and was restored in 1952. An illuminating article on this theatre, 'The Professional Theatre in Wilmington, 1858-1870,' by Donald J. Rulfs, appears in *The North Carolina Historical Review*, XXVIII (1951), 119-135. Thalian Hall had a few more seats than the New Richmond Theatre, but the two must have been quite similar in their interior arrangements. Mr. Rulfs describes Thalian Hall from information in *The Daily Journal* (Wilmington) of October 12, 1858 and *The Wilmington Messenger's* Encampment Edition of July 1889: 'The exterior dimensions of the wing containing the theater measured 110 feet by 60 feet; the stage 42 feet by 57 feet; the auditorium 46 feet by 57 feet, with a ceiling of 54 feet. The theater had a seating capacity of 950 and was lighted with 188 gas burners.' P. 120.

dustry that would be praiseworthy, if, in any sense, their work were useful in these pressing times of war

The work is completed; the decorations are finished, and tomorrow night the New Richmond Theatre is to be opened. A strong corps of actors, male and female, have been secured, and, in addition to them, 'twenty gentlemen for the chorus and the ballet.' No cripples from the battlefield are these—they can sing and dance; they can mimic fighting on the stage. For the serious work of repelling a real enemy they have neither taste nor heart. But they can sing while the country groans, and dance while the cars are bringing, in sad funeral procession, the dead to their very doors and the dismal ambulance bears the sick and the wounded under the very glare of their lights and within the sound of their music.

They keep themselves out of the war for the noble duty of amusing the populace. Should they not, in these times, be especially encouraged, particularly by those whose own brave sons are in the camp or in the hospital, or whose mangled bodies are mouldering in uncoffined graves? Does it not seem a peculiarly happy time for theatrical amusements? Shall we all go and laugh and clap to the music and the dance, while the grasp of relentless foes is tightening upon the throat of our sons, and the armed heels of trampling hosts are bruising the bosom of our beloved mother land?²⁰

The *Daily Richmond Examiner* took the opposite stand and excused the theatre on the ground that people must be amused, that they could not always be working or always fighting, and that 'listening to the poetry of Shakespeare is certainly better amusement than bluff, poker, and rot-gut whiskey.'²¹

The *Examiner* described the first night of the new theatre in its paper for February 10:

A half a loaf is better than no bread; and as the present company is probably the best that the troubled times permit, it is useless to look critically at its merits. . . . The play [Shakespeare's *As*

²⁰ John Lansing Burrows. *The New Richmond Theatre* (Richmond: 1863), p. 3.

²¹ *The Daily Richmond Examiner*, February 10, 1863.

You Like It] was, however, the least attraction of the spectacle, which was the new building itself. Without entering into details, it may be briefly described as a very gay, very gallant little theatre. Considering the immense difficulty and prodigious expense of procuring both materials and labor, together with the brief time in which it has been erected, it is a marvelous example of energy and enterprise in a woman. The decorative painting is pretty and the display of gold leaf so liberal that it may be doubted whether the whole Confederacy contains half as much as may be seen upon its balconies and galleries.²²

The new theatre put its best foot foremost that February night. The play was dismissed in a sentence by the *Examiner*, and the *Illustrated News* commented that *As You Like It* was 'not as *we like it*;' ²³ but owner Magill and manager Ogden were showing off more than a play. For the special occasion a prize of \$300 had been offered for the best 'Inaugural Poem' for the theatre. The competition was won by Henry Timrod, the young and able poet of South Carolina. Actor Walter Keeble's reading of Timrod's really superior lines was the high spot of the opening ceremonies:

*Shut for one happy evening from the flood
That roars around us, here you may behold—
As if a desert way
Could blossom and unfold
A garden fresh with May—
Substantialized in breathing flesh and blood,
Souls that upon the poet's page
Have lived from age to age
And yet have never donned this mortal clay.*²⁴

²² *Ibid.*

²³ *The Southern Illustrated News*, February 21, 1863.

²⁴ 'Address Delivered at the Opening of the New Theatre at Richmond,' *Ibid.* Its full text may most easily be found in *The Collected Poems of Henry Timrod, a Variorum Edition*, ed. by Edd Winfield Parks and Aileen Wells Parks (Athens, [Ga.], [1965]), pp. 119-122.

The Richmond Theatre has again risen, like a phoenix, from its ashes. This new edifice was opened yesterday evening, and filled to overflowing by an enormous crowd of people, who behaved themselves with much decency and decorum during the delivery

The long and elaborate reading concluded, the full company—in their finest array—was led by Charles Morton in singing ‘The Marseillaise,’ considered as more dignified than ‘Dixie’ and as, when fitted out with appropriate English words, a completely Southern song.

The new theatre assumed its place at the head of Richmond’s entertainment hierarchy and, along with the Broad Street Theatre and the Richmond Varieties, nightly served up plays for the thousands who were swelling the city to more than four times its prewar size. But, like the old, the new theatre could not uphold the standards at which it aimed. The company was poor. Its plays were poor. Ogden took a continuous beating in the newspapers, which accused him of draft-dodging as well as of poor acting. Hewitt, always derogatory of his successor in the managership of the theatre, turned to a time-honored trick and published as a broadside an abusive ‘Rejected Address,’ purportedly written for the contest Timrod won and intended to be said by my manager Ogden:

*How are ye, old friends? I’m delighted to see
So many admirers of Lizzie and me—
It looks like old times, when I acted the Clown,
And made an odd penny in city and town;
To be sure, it comes easy—a comical creature
I’ve been all my days—a booby by nature.
But never mind that—I will stick to you still,
If you’ll smile on Count D’Orsey and Lizzie Magill.*

*You owe me support for my steady exertions
To cover the Drama from scandal’s aspersions;
I’ve made—this a temple of Chastity—yes,
We carry out virtue almost to excess.
No kissing or hugging but what’s in the play,
But, I don’t care a d—n what they do when away.*

of a clever and appropriate opening address, written by Mr. Timrod, generally esteemed the best manufacturer of verse yet produced by the Southern Confederacy.’—*The Daily Richmond Examiner*, February 10, 1863.

*A model for men—they all bow to my will,
And learn from Count D'Orsey and Lizzie Magill.*

*Our maids are all married, and we call them misses;
Sub-rosa, they trade in caresses and kisses;
That's no business of yours—they've two parts to play,
And for each they receive quite a liberal pay.
We need'nt [sic] turn round very oft on our heels,
To see that the world is supplied with Camilles.
We preach you the moral—then act as you will,
But don't blame Count D'Orsey and Lizzie Magill.*

*I came to your city a NATIVE—sans shirt,
Sans money—sans breeches—sans all things but dirt;
Snug quarters were ready—my tailor bills paid,
In fact, from a LOAFER, a pink I was made;
I was not the fool to forego this rare chance,
A beggar on horseback, I made the nag prance;
I've acted Iago (though not in the bill)
For the good of Count D'Orsey and Lizzie Magill.*

*Behold! what a building, we've raised on the ruins
Of the old house—this is not all our doings;
We've engaged all the talent—our women are courted,
Our men have been soldiers—but, then some deserted;
I myself, have found out, since conscription began,
That, though BORN IN THIS LAND, I'm an Englishman!
So, I'm not the man to be killed or to kill,
For DEAR is Count D'Orsey to Lizzie Magill.*

*A manager I—you must view me as such,
I've managed to keep from the bullet or crutch;
I've managed to fill up my pockets with cash.
I've managed to HUMBUG the public, with TRASH!
I've managed to make the world think I'm a wit,
But persons who know me, won't believe it a bit;
I've managed to mould a FRAIL FAIR to my will;
So success to Count D'Orsey and Lizzie Magill.²⁵*

²⁵ Hewitt. Rejected address! For the opening of the New Richmond Theatre. To be spoken by the acting manager in the character of a clown. . . . [Augusta, Ga., 1863.]

The opening of the New Richmond Theatre was the crowning event of Confederate theatrical history. Except in degree, however, it was not an isolated phenomenon. There was considerable theatrical activity in other cities of the South. Over a year after the New Richmond Theatre opened *Southern Punch*, of Richmond, reported: 'In Mobile, Montgomery, Augusta, Savannah and Macon, Ga., and especially Richmond, the drama has found representatives in the midst of difficulties which would have appalled European managers.'²⁶ There was also sporadic theatrical activity in Atlanta, Charleston, and Wilmington, and sometimes in the camps of the Army. Early in the war there had been Confederate theatricals in Memphis and Nashville, and the New Orleans season of 1860-61 extended through the spring. The coming of war, however, disrupted theatrical affairs in all Southern cities. The Confederate theatre did not come alive until Hewitt undertook the management of the Richmond Theatre. From then till the end of the war more than four hundred different plays were produced in Richmond alone. Of these some sixty-odd (including one-act farces) claimed to be original productions.

The repertory of the Confederate theatre is a gallimaufry from the nineteenth-century repertory to the 'sixties. The *Examiner* has been noted as saying that 'listening to the poetry of Shakespeare is certainly better amusement than bluff, poker and rot-gut whiskey;' but some of the drama was pure bluff, and some was rot-gut theatre. There was a generous portion of Shakespeare, much of it in Garrick's acting versions watered down by Kemble and again by Ogden. In addition to *As You Like It*, the New Richmond Theatre produced *Julius Cæsar*, *Hamlet*, *King Lear*, *Macbeth*, *The Merchant of Venice*, *Othello*, and *The Taming of the Shrew* (this last usually billed as *Kath-*

Broadside. Emory University Library. The sole surviving copy of this broadside has the printed words 'D'Orsey Ogden' in the last line of each stanza corrected in manuscript to read 'Count D'Orsey.'

²⁶ *Southern Punch* (Richmond), July 2, 1864.

arine and Petruchio). *Macbeth*, in fact, was the play most often performed at the New Richmond Theatre.

From Shakespeare the plays ranged through John Webster's *The Duchess of Malfi*, Oliver Goldsmith's *She Stoops To Conquer*, and Richard Brinsley Sheridan's *The Rivals*, through the popular French-style vaudevilles (what Henry Wadsworth Longfellow once described as 'a genteel kind of farce interspersed with Songs')²⁷ of James Robinson Planché and the well made plays of Dion Boucicault, Eugène Scribe, and Tom Taylor to the veriest trash, the 'sensation' plays that changed the connotation of 'melodrama' from drama with music to its present meaning. John Maddison Morton's *Box and Cox*, his *Slasher and Crasher*, and other farces of that ilk were stand-bys. Douglas Jerrold's veteran *Black-Eyed Susan* was a favorite. So were Boucicault's *London Assurance*, Taylor's *The Ticket-of-Leave Man*, Edward Bulwer-Lytton's *The Lady of Lyons* and his *Richelieu*, John Baldwin Buckstone's *Green Bushes*, Louisa H. Medina's *Nick of the Woods*, John Brougham's *Po-Ca-Hon-Tas*, *Ye Gentle Savage*, Thomas Egerton Wilks's *Bamboozling*, Richard Lalor Shiel's *Evadne*, and a score of others. Confederate ladies swooned at Alexander Dumas fils's *Camille*, John Augustin Daly's *Leah the Forsaken*, and C. W. Tayleure's dramatization of Mrs. Ellen Price Wood's *East Lynne*; and men and women alike thrilled to the criminal sensations of Buckstone's adaptation of William H. Ainsworth's *Jack Sheppard*, Charles Selby's *The Devil in Paris*, and William Lemon Rede's *Sixteen String Jack, the Gallant Highwayman*. The strength of the Walter Scott tradition in the Confederacy is more in evidence in its plays than in its publications; the Confederates produced *Mary Queen of Scots* (based on *The Abbots*), *The Bride of Lammermoor*, *Guy Mannering* (alternately advertised as *Meg Merilles*), *The Heart of Midlothian*, *The Lady of the Lake*, and *Rob Roy*.

²⁷ Henry Wadsworth Longfellow. *The Letters of Henry Wadsworth Longfellow*, ed. by Andrew Hilen (Cambridge, Mass.: 1966-), I, 252.

There is a disparaging use of the word 'operatic' that rather gets to the heart of assessing nineteenth-century plays. This process should not be one of total derogation. 'Operatic' often means over-theatrical and is derogation. It derives from an assessment of the stories of opera—of *La Forza del Destino*, *Rigoletto*, *La Somnambula*, *The Flying Dutchman*, *Norma*, *La Traviata*, *Il Trovatore*—as illogical and exaggerated. But before these operas were operas, they were the best plays of their time. They suffered in transcription to the musical theatre. To defend them is dangerous, for the theatre of the mid-nineteenth century was far from great, but many of them were good entertainment, good theatre. Rustic Confederates whose visits to Richmond were their first touch of city life can be excused for overestimating the worth of plays that now seem all too typical of a low period in dramatic art. They could see opera too, though in how much of its glory it is hard to tell. The New Richmond Theatre did opera without music and plays with music. *Il Trovatore* was done as a play. So were *The Daughter of the Regiment*, *The Flying Dutchman*, *Lucrezia Borgia*, and *William Tell*. *Don Cæsar de Bazan* was a play; its operatic version was *Maritana*.²⁸ The Confederates saw *La Petite Savoyard* and *Adrienne the Actress*; we can still see and hear *Linda di Chamounix* and *Adriana Lecouvreur*.

The 'original plays' of the Confederate theatre were war plays—sometimes an attempt at serious drama, sometimes a thin story on which to hang a series of skits and songs, and nearly always considerably less than original. Most success-

²⁸ A Richmond review of a performance of *Maritana* is all too indicative of the low quality of Confederate opera, at least as it was performed by the depleted company of the last days of the Confederacy: 'Mr. H. Allen, in Don Jose, sang the only song that belongs to the Opera. "Let me like a soldier fall."' It ought to have come from Don Caesar, but better to have it from the wrong man than not at all. He sang it well, though suffering under a cold.

'Miss Sallie Partington, in Lazarille, was as she is always, perfect in her part and effective in rendering it. She introduced the drinking songs, "Wine, Wine," and "'Tis better to laugh than be sighing," from *Lucretia Borgia*, and sang them well. . . .

'There was but little of the music of *Maritana* performed, scarcely enough to entitle it to the name; and that little bore evident signs of too scant rehearsing. . . . ' *Evening Courier* (Richmond), March 29, 1865.

ful of the attempts at serious drama was James D. McCabe's *The Guerrillas*,²⁹ which was 'enthusiastically received . . . and had a successful run of an entire week.'³⁰ Although the author later classed it as among his 'literary sins,'³¹ the *Magnolia* (of which McCabe happened to be editor) found it 'spirit stirring drama, abounding in startling incidents.'³² The *Examiner* commented: 'The plot of the play is laid in Western Virginia, and the author, apart from producing a creditable dramatic production, has wrought a portion of the history of the Western Virginia campaigns into a very intelligible and connected woof of narrative and argument.'³³ In a thorough review, more lengthy than complimentary, the *Southern Illustrated News* assessed *The Guerrillas* quite differently:

The plot of the play (if plot it has) is laid in Northwestern Virginia, just after the Rich Mountain affair. . . . It is the same old story that has been written about until it has become entirely threadbare—verily, like a 'thrice told tale.' The play as a whole possesses some little merit, but it is full of 'blood and thunder.' It is a large amount of small talk done up in pleasant style. . . . The piece is done much after the style of *Horse Shoe Robinson* but does not possess one-third of the historical merit of that play. The author has drawn upon his imagination, we doubt not, for every incident in connection with the piece . . . As a historical drama the piece possesses no merit, as well known facts in con-

²⁹James Dabney McCabe. *The Guerrillas: an original domestic drama, in three acts*. By James Dabney McCabe, Jr. With cast of characters, stage business, costumes, relative positions, &c., by R. D'Orsey Odgen, acting and stage manager of Richmond Varieties and New Richmond Theatre. Richmond: West & Johnston, 1863. 44 p. (West and Johnston's standard drama).

Hewitt's *The Scouts* had as many performances in Richmond as *The Guerrillas* and several additional ones in Augusta, Georgia. It did not, however, receive the newspaper attention that McCabe's play did.

³⁰McCabe, p. [3].

³¹'During the years 1862 and 1863, three plays [by McCabe] were performed at the [New] Richmond Theatre. The subjects were war topics, suited to the popular feeling and the war-fever tastes of the times. Their author now looks upon them as among his literary sins; and the literary world will doubtless trouble itself very little about them.' James Wood Davidson. *Living Writers of the South* (New York: 1869), pp. 345-46.

³²*The Magnolia Weekly* (Richmond), December 27, 1862.

³³*The Daily Richmond Examiner*, December 23, 1862.

nection with the present Revolution are totally overlooked or ignored. We considered this a very grave mistake. The Southern people are *making history* now, and our Southern play-writers should be faithful chroniclers of the times in which we live. The rising generation demand this.³⁴

Other original Confederate plays include *Love's Ambuscade*; or, *The Sergeant's Stratagem*, by J. J. Delchamps;³⁵ the anonymous short farce *Great Expectations*; or, *Getting Promoted*;³⁶ *The Confederate Vivandiere*; or, *The Battle of Leesburg*, by Joseph Hodgson;³⁷ and more than a dozen by John Hill Hewitt. Hewitt's *The Log Fort*; or, *Woman's Heroism*, *The Prisoner of Monterey*; or, *The Secret Panel*, *The Scouts*; or, *The Plains of Manassas*, and *The Vivandière* were all produced at the Richmond Theatre or at the Richmond Varieties during his managership of those houses.³⁸ As he later wrote: 'Military dramas, suiting the pulse of a military audience, proved a great

³⁴ *The Southern Illustrated News*, January 3, 1863.

³⁵ J. J. Delchamps. *Love's Ambuscade*; or, *The Sergeant's Stratagem*; a war drama, in three acts. By J. J. Delchamps. As played on several evenings to full houses at the Mobile Theatre. Mobile: A. G. Horn, 1863. cover-title, 69, 2 p.

³⁶ *Great Expectations*; or *Getting promoted*. A farce in one act. Richmond: Chas. H. Wynne, printer, 1864. 11 p.

³⁷ [Joseph Hodgson]. *The Confederate Vivandiere*; or, *The Battle of Leesburg*. A military drama in three acts, as performed at the Montgomery (Alabama) Theatre, by an amateur company, for the benefit of the First Regiment of Alabama Cavalry. Montgomery: John W. Floyd, book and job printer, 1862. cover-title, 20 p.

³⁸ After Hewitt removed from Richmond to Augusta, Georgia, he undertook the management of the theatre there, his company playing also from time to time in Savannah or Macon. He continued to write or adapt plays for this company and reproduced those he had done at Richmond. His additional pieces included *The Artist's Wife* (operetta), *Ben Bolt* (melodrama), *The Bohemian Girl* (opera; 'altered and adapted to a small company'), *The Courier*; or, *The Siege of Lexington* [Missouri] (melodrama), *The Exempt!* or, *Beware of the Conscript Officer!* (comedy), *Hobbies*; or, *Life at the Sulphur Spring* (comedy), *The Jayhawkers*; or, *The Bloody Ground* (drama), *King Linkum the First* (musical burletta), *Lingomar, the Seminole* (musical travesty), *The Marquis in Petticoats*; or, *Love and Diplomacy* (drama; based on a story by Nathaniel Parker Willis), *Protector Wanted*; or, *Dangers of Single Blessedness* (comedy), *The Roll of the Drum* (melodrama), *Rosedale*; or, *The Dawn of the Revolution* (melodrama), *The Swamp Angels* (sensation burlesque), and *The Veteran*; or, '76 and '62 (drama). The manuscripts of Hewitt's plays are in the Hewitt collection. None was published during his life-time, but *King Linkum the First* was printed in 1947 by the Emory University Library as number 1 of series IV of the *Emory Sources and Reprints*.

feature. They were all replete with the most gushing patriotism.³⁹

Not played but published serially in *The Magnolia Weekly* was William Gilmore Simms's *Benedict Arnold*.⁴⁰ This work by the dean of Confederate letters is strictly a closet drama, but its history is of interest. The play had been begun long before and had been accepted for publication in *Graham's Magazine* in 1847 but not published.⁴¹ It was revised in part in 1855 and further revised in 1863.⁴² During the time of its publication in the *Magnolia* Simms wrote Paul Hamilton Hayne (July 29, 1863): ' . . . my heart is too full of anxiety to suffer me to write, and though I have a contract for some \$200 worth of prose, I find myself unable to divest my thoughts from the crisis in which the country trembles in suspense. What I write is a spasm—a single burst of passion—hope, or scorn, or rage or exultation.'⁴³ Perhaps Simms best stated his own position and that of his fellow novelists and playwrights in a letter to the editors of the *Southern Illustrated News* in the fall of 1862: 'We are now *Living* the first grand epic of our newly born Confederacy. We are *making* the materials for the drama, and for future songs and fiction; and, engaged in the actual event, we are in no mood for delineating its details, or framing it to

³⁹Hewitt. Five Years Under the Confederate Flag (MS).

⁴⁰Publication of the play began in the *Magnolia* for May 16, 1863 and was concluded in the issue for August 1, 1863.

⁴¹Simms, William Gilmore. *The Letters of William Gilmore Simms*, collected and ed. by Mary Simms Oliphant, Alfred Taylor Odell, T. C. Duncan Eaves . . . (Columbia: 1952-1956), III, 6.

⁴²'Simms pasted the installments of "Benedict Arnold" in a notebook (now in the Charles Carroll Simms Collection, South Caroliniana Library [of the University of South Carolina]) and wrote the following comment: "The rough original of this drama was written somewhere about the year 1824. It was left in a fragmentary condition, until 1862 when a second revision brought it to its present state, when I published it serially, in the *Magnolia Magazine*, published at Richmond. The preparation of it for the press was not only greatly hurried, but embarrassed by frequent interruptions, many cares, sorrows & anxieties. Another revision would probably render it much more acceptable to the reader, and I am of opinion that the production is worthy of the effort. If God shall spare me, I will make it. I think the essayical portions, in which the Drama is imbedded, as it were, are important to the Dramatic Student, if not to the Historian." ' *Ibid.*, III, 7.

⁴³*Ibid.*, V, 436.

proper laws of art, in any province. This must be left to other generations.'⁴⁴

Most of the original plays produced in the Confederacy can be identified only through advertisements, even then sometimes a bit uncertainly, as slight revisions of old scripts were advertised as new. In addition to *The Guerrillas*, McCabe wrote *The Maiden's Vow; or, The Capture of Courtland, Ala.*, which survived several performances. It is probable that his third 'literary sin' was *Love and Loyalty; or, One of Morgan's Men*.⁴⁵ Of *The Maiden's Vow*, a drama of the war in northern Alabama, unsophisticated playgoers were reminded in the *Examiner* that the Yankees they saw on the stage were only actors:

There are no truer hearts in the Confederacy than those that beat in the breasts of the ladies and gentlemen who tonight will endeavor to increase, by their faithful rendition of their respective parts, the hatred of our foes, which is now so deeply felt through the South. The author would particularly press upon the audience that those actors charged with personating our enemies are not uttering their own, or his sentiments, but those of the characters they represent; and he would earnestly request the audience not to be so unjust as to confound the actor with the part he plays. If by their efforts to show the Yankees in their most odious forms, the members of this company shall increase your patriotic zeal and your stern resolve to be free, they will ask no greater reward, but will feel that you leave these walls, tonight, their debtors.⁴⁶

The titles of further original Confederate plays add little to the record, but we must not leave this subject without draw-

⁴⁴ *Ibid.*, V, 413. This letter was first published in *The Southern Illustrated News*, October 11, 1862.

⁴⁵ *The Guerrillas* was played first at the Richmond Varieties December 22 through 27, 1862. It was revived at the New Richmond Theatre on May 26 and 27, 1863. *The Maiden's Vow; or, The Battle of Courtland, Ala.* opened at the New Richmond Theatre April 13, 1863. It was performed the next night with the sub-title *The Intelligent Contraband* and the next under its main title only. It was repeated on May 30, 1863 as *The Battle of Courtland; or, The Maiden's Vow* and had its last performance November 10, 1863 under its original title. *Love and Loyalty; or, One of Morgan's Men* was introduced on June 24, 1863 and had only one later performance, on June 27.

⁴⁶ *The Daily Richmond Examiner*, April 13, 1863.

ing onto our stage Dr. Bricken and Captain Alexander. Dr. Bricken was 'a gentleman of this city' and one of several amateurs of Richmond whose plays were produced without their names as authors. He claims some special attention as the author of *Parlor and Cabin; or, The Master and the Slave*, a play designed as an answer to *Uncle Tom's Cabin*. Ogden several times announced *Parlor and Cabin* but never produced it. Dr. Bricken was directly identified as the author of the one-act *Hard Times; or, Love vs Wealth*. Of it the *Illustrated News* wrote:

It is of the neat order of the 'Morning Call,' with a simple but well-worked-up plot, in which three characters are presented. The author has so managed plot and speech as to enable even two of them to fill the stage for some time, an exceedingly difficult task

We predict for it success in the future, as it can be easily cast, and its adaptability to war or peace times is strikingly apparent.

The production of this *morceau* was something of a relief from the stale Charles de Moors, the Ingomars, the Paulines and Parthenias of that gorgeous mausoleum of the drama recently trumpeted forth as the theatre *par excellence*, in which Hamlet's advice to the players is nightly ignored, and managerial skill woefully lacking. Selah!⁴⁷

If Dr. Bricken were regularly 'a gentleman of this city,' we may quote the *Southern Illustrated News* again, this time in April 1864:

The performances on Wednesday night last were . . . 'The Roll of the Drum' and (for the first time) the abomination of 'Miscegenation,' written by a gentleman of this city. They were doubtless selected *ad captandum vulgus*, and right well did they succeed, for the audience was the largest we have seen during the present season . . .

In the play of 'Miscegenation' [Its subtitle was *A Virginia Negro in Washington*] Mr. Ogden sustained the principal character, appearing as the 'inevitable nigger.' . . .

⁴⁷ *The Southern Illustrated News*, March 14, 1863.

If such pieces fill the coffers of the Manager, we suppose it is all right; for it would be nonsense to offer pearls where garbage alone provokes the appetite or gratifies the palate.⁴⁸

Who was this Dr. Bricken, so concerned with the defense of slavery? Bricken is identified in the Richmond directory for 1859 as an agent for life insurance for slaves.⁴⁹

Capt. G. W. Alexander was the anonymous author of *The Virginia Cavalier*, an abominable play, with absolutely nothing to recommend it, that became the greatest hit of the Confederate stage. Captain Alexander was no cavalier himself, not even a cavalryman. His post with the generally feared and hated military police of Gen. John H. Winder probably endeared him to Ogden, and his play apparently endeared him to audiences—but not to the critic of the *Southern Illustrated News*. Thompson described it as ‘The sorriest sight of all’ and continued:

The play contained nothing strikingly new or original—’twas the same old story of ‘virtue rewarded—villainy foiled’—interspersed with singing and dancing. As the plot began to unfold itself, some of the literary gentlemen groaned inadvertently, and despondingly moved towards the door. . . .

The plot of the ‘Cavalier’ is similar to that of the ‘Guerrillas,’ which was produced some months ago at the Varieties, though we will do the author of the last named piece the justice to say, that so far as dramatic situations and beauty of composition are concerned he is head and shoulders above the unknown captain. We have never before seen a play put upon the stage in which there was not at least *one* good character. In the ‘Virginia Cavalier’ not even one good character can be found—there is not a character in the entire dramatis personae of the play that might not have had its origin in the veriest dunce of a country school. The dialogue is stupid, the incidents are stale, and the plot ridic-

⁴⁸ *Ibid.*, April 28, 1864.

⁴⁹ W. Eugene Ferslew. *First Annual Directory of the City of Richmond, to Which Is Added a Business Directory for 1859*, comp. by W. Eugene Ferslew (Richmond: [1859?]), p. 52.

ulous. The best company ever put on the American stage, would fail in making a point or hit in such a piece.⁵⁰

Scarcely had the premiere engagement of *As You Like It* completed its run before the critics renewed their carpings about the quality of the drama in Richmond. 'In Yankeeland,' wrote the *Southern Illustrated News* in March of 1863, 'the illegitimate and spectacular drama has long ago supplanted the legitimate, and in the Confederate States the "profession" is even in a worse condition, for we laugh at the tragedies and are disposed to weep over comedies and farces.'⁵¹ Its critic then reinforced Hewitt's observation about the composition of the companies: 'With an exception here and there, Falstaff would not have marched through Coventry with such a set [of actors] as was locked up within our lines.'⁵² Two months later he called the actors 'a company made up of all the "odds and ends" of goodness knows how many broken down theatrical companies—truly, "a thing of shreds and patches" !'⁵³

Demand compounded the scarcity of actors and further lowered the quality of acting, production, and choice of plays as the war progressed. In March of 1864 the *Illustrated News* noted that the paucity of actors 'is attributable, in a great degree, to the desire on the part of all the old actors in the Confederacy to be rated as *stars*. There are now six or seven theatres open in various parts of the South, and not over that number of old actors. Of course each one desires to glitter in the firmament as a *star* of the first magnitude, before which all others must necessarily pale. Hence it has been impossible to retain the entire number of old actors in one theatre . . . '⁵⁴

The tastes of the public, the limitations of the actors, and the greed of the managers and owners turned the Confederate

⁵⁰ *The Southern Illustrated News*, March 28, 1863.

⁵¹ *Ibid.*, March 14, 1863.

⁵² *Ibid.*

⁵³ *Ibid.*, May 23, 1863.

⁵⁴ *Ibid.*, March 12, 1864.

theatre more and more towards sensation, more and more towards 'the illegitimate and spectacular drama' that the *Illustrated News* decried. Late in 1863 came a production of *The Angel of Death*. Critical reception was mixed, but public response was enthusiastic. Manager Ogden took advantage of the situation by advertising a matinee performance on December 12 with a large and elaborate broadside: 'At the request of numerous families, there will be a grand day performance of "The Angel of Death" on Saturday morning, December 12, 1863, at 10 o'clock a. m.' Under the heading 'Cause and Contrast,' the broadside quotes the favorable opinion of the *Magnolia* and the damning review of the *Illustrated News*, leaving the public to make its choice. Its use of the *News's* review was a precursor of the trick that has later, much later, come into practice with advertising films as 'rated X.' The *Magnolia* declared: 'The public has not been disappointed in the "Angel of Death." All the striking and attractive features claimed for it by the management have been fully realized in the representation; and by universal acknowledgement it is one of the most remarkable creations upon the modern stage. No spectacular Drama that we have ever seen, approaches the "Angel of Death," in its features of scenery, situation, and poetical imagery. But not as a mere spectacle unsurpassed in beauty and splendor, addressing itself only to the perception of the physical senses, is this play most remarkable. It is, indeed, a poet's picture, but it is likewise a symbolized vision of divine philosophy, in which the weird creations of highly wrought imagination, are powerful auxiliaries of the most sublime conceptions of moral truth and divine power,' &c., &c. The *Illustrated News* countered with: 'A man need not be a saint to turn with utter disgust and loathing from the perfect stench which exhales from such a play. *** The piece is a mixture of the German and French, and forms altogether a very unpalatable dose; there is nothing in the entire play which would serve to "point a moral or adorn a tale." It is one of

those sacrilegious pieces which have tended more than anything else to array the Church against the Stage . . . For why should Religion and Decency be outraged by the appearance on the stage of a female bedizzened and begrimed with paint and powder, and a huge pair of paste-board wings fastened to her back, and then proclaim from the house-tops that she is an "Angel" and will make a "Grand Ascension into Heaven." Horrible blasphemery! [sic] ***** The most monstrous part of this most monstrous play was that in which this same *Angel of Death* appeared as "Love," minus her wings, and decked in flesh costume, which our cotemporary of the Examiner remarks "began too late and left off too soon." '55

Sensation followed sensation, to be outdone by still further sensation. In early May of 1864 the New Richmond Theatre announced *The Ghost of the Dismal Swamp* for opening on May 9:

The manager respectfully asks the kind confidence and liberal patronage of the people of the Confederacy. The optical illusions and effects produced in this play—effects which have caused so much wonder and excitement in Europe and the United States—are entirely of home manufacture; and in order to make it still

⁵⁵New Richmond Theatre. . . . At the request of numerous families, there will be a grand day performance . . . December 12, 1863 . . . [Richmond: 1863]. *Broadside*. Theatre collection, Harvard College Library.

'D'Ogden's last (but not least) exhibition of moral depravity was witnessed in an advertisement the other day of the blasphemous French play of "The Angel of Death," in which he paraded before public view, as a "babe" for a full house, the critique of a weekly literary paper, exposing the immoral tendencies of the piece, the lasciviousness, the lowness of the bosom covering, the high-up skirts and flesh-coloured tights of the Angel.

'Of course the Theatre was filled—filled at the expense of virtue and shame. And all this in the face of the virtuous sentiment and high-toned morality which once existed, and still lives, we hope, in this community. Why do parents wonder at the vices of their sons when this recruiting station of the devil, for all the vices prohibited in the holy decalogue, is ready at their hand for an explanation?

'The times are perverse and vicious and demoralizing enough without the aid of a corrupt Theatre, like those that exist in Paris, to advance and aid in the overthrow of virtue. In Paris and Yankee New York managers cater, as a specialty, to the "third" tier" and a lustful population; but if it has fallen to that in Richmond, a virtuous and Christian authority should rise up and put down both Theatre and manager, or else compel a return to morals in theatrical representation.'—*The Daily Richmond Examiner*, December 31, 1863.

further acceptable to the Southern people, he has adapted it to a play written by a gentleman of this city—a play that carries our feelings to our own homes and firesides, and to those noble defenders who are now confronting danger on the threshold and pouring out their blood—noble blood—defending the sacred rights and altars of the South.⁵⁶

Indeed were the defenders of Richmond then facing danger. Grant was beginning his summer offensive. *The Ghost of the Dismal Swamp* played two nights, and then the theatre was closed because of the proximity of the war. Instead of an advertisement this notice appeared:

The manager having a proper appreciation of the necessities of the times, has thought proper to close the Theatre, the employees having been sent to the field. An early notice will be given of the RE-OPENING!⁵⁷

That notice was repeated daily until the following appeared on the sixteenth:

The excitement of the great conflict about the city having abated—quiet in the city being entirely restored—the very many slightly wounded that have arrived and are requiring amusement, &c., &c., have induced the management to RE-OPEN (POSITIVE-
LY) THIS EVENING.⁵⁸

Despite the 'POSITIVELY,' the theatre did not reopen that night. The same notice was repeated on the seventeenth, and then the theatre's advertising block failed to appear until May 21 when it advertised the second night of the reopening—with *The Ghost of the Dismal Swamp*. The *Illustrated News* had given away the secret of 'the ghost' in an article in April:

The Ghost on the stage is an optical illusion, produced by means of a strong reflected light. The plan is exceedingly simple. A very large plate of transparent glass is set at an angle on the stage

⁵⁶ *The Sentinel* (Richmond), May 7, 1864.

⁵⁷ *Ibid.*, May 11.

⁵⁸ *Ibid.*, May 16.

in front of the actors; an opening is made through the floor of the stage in front of the glass, and the skeleton is placed beneath the floor in front of the opening. As soon as a strong light is thrown upon the skeleton, the light passes upwards through the opening in the floor, and is reflected from the glass, producing an image in the rear. The glass is an invisible mirror producing its image among the actors who are visible directly through the bones.⁵⁹

With uncharacteristic good humor towards Ogden, the *Illustrated News* noted: 'The manager deserves especial commendation for the spirit he has evinced in the production of novelties of late. The "Ghost" will doubtless have a long run.'⁶⁰

The 'ghost' was a great success, not only in its first play but also in everything else the management could think of in which to introduce it. Its number of appearances on a given night was advertised, and even in which act, or acts, it would appear. *The Illustrated News* wrote of its introductory vehicle:

'Tis needless to say that this 'Ghost' has been a subject of great wonder to all who have seen it, and has been one of the principal themes of conversation in all circles for more than a fortnight. It was first produced in a play written especially for its representation, entitled '*The Ghost of the Dismal Swamp*,' and a very *dismal* piece it was, bearing the unmistakable earmarks of the 'unknown Captain,' booted and spurred. Shakespeare says, 'the play is the thing,' but in this case the play was *nothing*—a huge mass of words, formed into a variety of ungrammatical and unmeaning sentences, which could have had their origin nowhere but in the brain of the 'unknown Captain.'⁶¹

In the very first advertisements of the New Richmond Theatre, Ogden had declared: 'It is the desire of the management to establish the Drama on the firm and solid basis of merit.

⁵⁹ *The Southern Illustrated News*, April 30, 1864.

⁶⁰ *Ibid.*

⁶¹ *Ibid.*, June 11, 1864.

They will encourage no Stars; they will not pay unlimited sums for Stars at the expense of the Stock Company.'⁶² But stars, of course, did develop. The same issue of the *Illustrated News* which so firmly endeavored to dispose of 'The Ghost' and 'the unknown Captain' heralded the return to the Confederacy of the South's greatest star, Richmond's own, Miss Ida Vernon:

This talented young actress, who has been absent some months in New York and London, on a visit to her relatives and friends, has after several unsuccessful attempts, finally succeeded in again reaching the Confederate States. She arrived at Wilmington from Bermuda last Saturday, in the steamer City of Petersburg, after having been three times captured by the Yankee blockading squadron. Finding, after her arrival in Wilmington, great difficulty in securing transportation, she accepted an engagement there, where she will remain two weeks, and then return to her residence in this city. During her absence Miss Vernon has succeeded in procuring copies of a number of new and popular plays, which are now being performed with great success both in London and New York. Among the plays we notice *Maggie Mitchell's* great piece entitled 'Fanchon the Cricket;' the 'Fool's Revenge,' written for *Edwin Booth* and now being performed by him with great success in Philadelphia; 'Pure Gold,' now running at Wallack's Theatre, New York; 'Leah' the 'Forsaken,' now being played by Miss *Bateman* in London, and 'East Lynne,' dramatized by C. W. Tayleare [Tayleure], Esq., for Miss Lucille Weston.

The effusive reporter continued:

As an actress Miss *Vernon* undoubtedly claims preeminence in her profession. In clear conception, particularly of amiable characters, and the *naïve* expression of their feelings, she is not inferior to any actress on the stage. In everything that calls forth the gentlest sensibilities of the heart she is 'all heart herself,' everything good derives additional virtue from her impression of it—the better the text the finer is her delivery; the nobler the sentiment the more the effect she produces . . .

⁶² *The Daily Richmond Examiner*, February 3, 1863.

On the stage she displays an ease, grace and self-possession, seldom witnessed in an actress so young in years.⁶³

Miss Vernon's immediate predecessor as the chief star of the Confederate stage was Eloise Bridges. The *Illustrated News's* best praise of her is somewhat lefthanded (and therefore all the more revealing of the state of things in the Richmond theatre):

Miss Bridges continues the 'reigning star,' but has thus far appeared to little or no advantage, and, we venture to remark, with no satisfaction to herself, she having been required to speak not only her own lines, but most of the others of each character in every play in which she has yet appeared. This she seems necessitated to do each night, or else be charged with dereliction of duty. If an actress who comes to do the leading business of a theatre is to be required to speak the lines of each male and female, not even omitting the 'muffs,' who are heralded as 'the talented company,' or 'valuable auxiliaries,' then certainly nothing very brilliant can be expected of her. It cannot be denied that these 'valuable auxiliaries' do nightly take their places in line, like so many automaton figures, but then, unfortunately for Miss Bridges, she is compelled to hold the gyrating string, and they move and speak just as she jerks the pendant cord. Thus she is compelled to act as grand directress. Under such circumstances we can speak flatteringly of Miss Bridges, and commend her for the excellent manner in which she gyrates the aforementioned figures.⁶⁴

Praise for the other female stars was more conventional. Miss Ella Wren was 'the Mocking Bird of the Southern Theatres,'⁶⁵ Miss Eliza Wren was described as a 'pet favorite' in Montgomery,⁶⁶ and the Savannah *Republican* dilated on her talents: 'Of Miss Wren, the leading actress of the company

⁶³ *The Southern Illustrated News*, June 11, 1864.

⁶⁴ *Ibid.*, February 27, 1864.

⁶⁵ *The Weekly Mail* (Montgomery), November 15, 1862

⁶⁶ *Ibid.*

for the present, we cannot speak too highly. It is not pretended that she has reached the top round in the ladder that is only to be attained by long years of patient study and devotion to the histrionic art—but for correctness of conception, truthfulness to nature and refinement of style, we are acquainted with no actress of her age who excels her. As a portrayer of the emotions she is equalled by few of any age or experience. Her acting is dignified and chastened, without restraint.’⁶⁷ A Mobile paper declared: ‘The shower of beautiful bouquets upon the stage every evening, speaks in the most flattering style of the ability of the beautiful and accomplished Mrs. Jessie Clark . . . while the ability of Miss Cecilia Crisp to take the leading characters in the most different plays, places her, although a young actress, among the star performers.’⁶⁸

Miss Laura Waldron, of the Queen Sisters, was, according to the *Southern Field and Fireside*, ‘a young lady of bewitching grace.’⁶⁹ This judgment is more than confirmed in a mash note (from a young member of a prominent Macon, Georgia, family) preserved in a fragmentary lot of her personal papers:

I have written you three letters and as you have never answered any of them I was left in doubt as to whether you received them or not, had I not learned from a direct source that you had.

I do not blame you for not replying as you knew nothing about me but what I chose to tell you. But I give my word of honor as a Soldier and a gentleman that I belong to one of the first families. My father is one of the most distinguished Jurists in the state. He was one of the committee who drew up the ordinance of secession for the state. I only tell you this to let you know that you will incur no risk in writing to me. It will remain inviolate.

Miss Laura it is useless to disguise the fact I love you. Heaven only knows how well. Until I saw you I was a gay, reckless young man. But since I first saw you[,] the loveliest, the best, the purest woman that ever angels smiled on, I have been a

⁶⁷ Quoted in *The Southern Illustrated News*, April 19, 1864.

⁶⁸ *The Advertiser and Register* (Mobile), October 4, 1862.

⁶⁹ *The Southern Field and Fireside*, March 14, 1863.

changed man. Until that time I lived only for pleasure, but since I have lived for a nobler purpose[.] Life has higher aims.

Dearest Laura you may scorn and deride me, but my love will never grow cold or lessen. When this cruel war has ended I will seek for you and tell you of my love. This [is] I expect the last letter I shall write you until peace smiles over the land. But I have one favor to ask of you, and I beg you to grant. It will cheer many lonely hours. Miss Laura will you send me your Miniature[?] No one shall ever behold it but myself. I shall keep it as a talisman to[o] sacred for the gaze of a curious world[.] I will wear it in my bosom as a shield against all danger. Dear Laura please grant me this small boon.⁷⁰

Long past the days when she played ingénue roles in New York and Philadelphia, Mrs. Clementina DeBar was the grand lady of the Confederate theatre and a more dependable actress than her younger associates, though she seldom played in starring parts. She was born in Dublin, Ireland, in 1810 and made her theatrical debut at Dublin's Hawkins Street Theatre. She appeared in America first at the St. Charles Theatre, New Orleans, in 1836 and the next year at the Park Theatre, New York. From then through 1850 she played often in New York and Philadelphia in supporting roles.⁷¹ She then dropped from the sight of the theatrical world, or of its historians, but in 1861 she was a member of Hewitt's theatrical company and remained one of its mainstays throughout the war years.

Mrs. DeBar's early establishment as a favorite on the Richmond scene is attested by the announcement in the *Enquirer* in April 1862 of a benefit performance for her:

The entertainment at the 'Varieties' to-night, will be for the benefit of Mrs. De Bar, the popular 'old lady' of the establishment. Mrs. De Bar is one of the most talented members of the theatrical profession, either North or South, and in her peculiar

⁷⁰Laura Waldron papers, Duke University Library.

⁷¹Thomas Allston Brown. *History of the American Stage* (New York: 1870), p. 41; George Clinton Densmore Odell. *Annals of the New York Stage* (New York: 1927-1945), IV, V, *passim*.

line of business cannot, we believe, be surpassed. We earnestly hope that the play-goers of this city will turn out *en masse*, this evening, and let this excellent lady see that *real* merit is appreciated in the South.⁷²

How well she sustained her popularity is evidenced by a similar announcement two and a half years later:

BENEFIT OF MRS. DEBAR.—The entertainments at the theatre to-night are for the benefit of that sterling actress, Mrs. Clementina DeBar . . . Mrs. DeBar has truthfully been called the ‘mother of her profession in the South,’ not only so far as years are concerned, but in point of talent and ability. In her youthful days she won her way to popular favor and applause in a style of acting in which success is rare and difficult; a style that depends for its interest and effect solely on that vivacious naturalness which is always captivating, and but seldom attained. Yet, notwithstanding she has attained that respectable age which warrants the younger members of her profession calling her ‘mother,’ she still retains much of that sprightliness and vivaciousness which, in times past, won for her the admiration of large and intelligent audiences. As ‘leading old woman,’ she undoubtedly stands at the head of her profession in the South, and merits the most liberal support and encouragement.⁷³

Mrs. DeBar, as a divorcee, used her maiden name with the matronly honorific. During most of her acting days in New York she had been married to Junius Brutus Booth, Jr., and was, therefore, the sometime sister-in-law of President Lincoln’s assassin, John Wilkes Booth.

The male stars did not garner so much individual attention from the press as did the women—nor, presumably, did they receive pseudonymous love letters. The most prominent actors were Edmund R. Dalton, Theo Hamilton, Walter Keeble, and Charles Morton. Not actor, but star entertainer was Harry Macarthy.

⁷² *The Daily Richmond Enquirer*, April 17, 1862.

⁷³ *Ibid.*, November 30, 1864.

Macarthy was playing in Jackson, Mississippi, early in 1861 when he wrote and incorporated into the program of his 'Personation Concerts' his song 'The Bonnie Blue Flag.' Later he was performing at the New Orleans Academy of Music. The house was filled with soldiers en route to Virginia. They, in the phrase of that day, received 'The Bonnie Blue Flag' with unbounded applause and adopted it as their own. A successful career in the theatres and music halls of the Confederacy was assured Macarthy by virtue of this song alone.

The beginnings of Macarthy's career are obscure. Little is recorded of him beyond the music he published and theatrical advertisements. Attempts by the United Daughters of the Confederacy of Arkansas to establish a Confederate army record for him have failed; apparently Macarthy was more successful in establishing his own record as a foreigner and thereby eluding Confederate conscription. He was born in England in 1834 and came to America in 1849. His connection with Arkansas is tenuous, at best. He adopted, however, the soubriquet 'The Arkansas Comedian' and was long remembered for his trade-mark costume of a low-set collar, ruffled shirt front and wristbands, and diamonds galore.

Macarthy's career in the Confederacy ranged from Little Rock to Richmond, always with his wife Lottie Estelle sharing the stage with him. The Little Rock *Daily Democrat* wrote:

This versatile genius has been delighting the good people of this city with a series of his inimitable Personation Concerts. Some of the characters he represents he has made peculiarly his own. His George Augustus Podges, Esq., is equal to the whole drama of the Toodles. His gay, rollicking, love-making Irishman, is without a rival; his phlegmatic Dutchman, vivacious Frenchman, drawling Yankee, swaggering Bowery-boy, cunning Yorkshireman, or musical laughter loving negro, are all perfect in themselves. A good singer, an excellent dancer, a musician, and a genius; he enters fully into the spirit of all his characters with a vim that makes them real, and a humor that is irresistible.⁷⁴

⁷⁴The *Daily Democrat* (Little Rock), September 23, 1859 [?]. Quoted in *Harry Macarthy's Personation Concerts* (Mobile: 1862), back wrapper.

MONDAY MORNING, DECEMBER 12TH, 1863.

The performance will commence with the beautiful

OVERTURE, (Lucia de Lammermoor.)

ORCHESTRA

When will be presented the grand romantic play, in five acts, entitled the

ANGEL of DEATH

OR,

TWELVE O'CLOCK!

Count von Lembeck (Capt. Satan),

Count's son,

Dr. Paul Bernarr,

Harry Packmann,

Doctor Bernarr's 4 children,

First, a man of expectations,

Second, a student of Munich,

Third, a student of Munich,

Fourth, a student of Munich,

Count's son, the Monk Paul,

Countess de Stromberg,

Countess's mother of Paul,

Count's daughter of death,

Count's daughter of death,

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E. D'Orsey Ogden

Capt. J. S. Charles

H. Gulon

J. Harrison

R. J. Brown

J. W. Thorpe

J. Wells

E. Banker

R. Struthers

A. J. Stratford

Miss C. Crystal

Miss E. Percy

Mrs C DeBar

Miss Katie Estelle

Characters in the Masquerade and Pantomime by the entire company and numerous auxiliaries.
Servants, &c., &c.

SCENE--MUNICH. TIME--1750.

THE PHYSICIAN OF THE POOR.

SCENE I.—Some of Doctor Bernarr; Struggle of honest Pride with Poverty; The Temptation; "I suppose you often till they have reached millions, and with all your wealth, gentlemen, you will find that you are still too poor to purchase the conscience of an honest man."

SCENE II.—The tavern on the island; the river Isar, with distant view of Munich; the Happy Re-creation; the hour of twelve; Mysterious approach of the black barque on the silent waters; Awful

TERRIFIC APPEARANCE OF THE ANGEL OF DEATH!
UNHOLY COMPACT OF DEATH AND THE PHYSICIAN.

ACT II.

WAITING FOR DEAD MEN'S SHOES!

SCENE I.—Anti-chamber in the Count's mansion; The sinking Noble and his Daughter; A Reign of Terror; Captain Satan and the tale of blood; the rich man's resolution to disinherit the poor Doctor Bernarr; the Angel of Terror; the sick spared and the strong stricken;

THE DEATH-TOUCH--TABLEAU.

ACT III.

THE GRAND MASQUERADE BALL!

SCENE I.—A street in Munich; the student's preparation for the Masquerade; Change of Fortune for the poor Doctor; Apollo and his Lyre; the Baron and his Victim.
SCENE II.—Grand Ball and Masquerade at the hotel Stromberg; Ballet Fantastique by the Maskers;

Grand Pas de Deux,
Grand Chinese Comic Dance,
Pas Seul,
Grand Star Quadrille,
Dance de L'Amour,
Comic Dance,
Clown on Time, (with a smash),
Fancy Dance,
Grand Finale, (Cushion dance),

Partington Sisters
E. Banker & Co.
Miss Mary Partington
By the Entire Company
Miss Katie Estelle
E. Banker
E. Banker
Miss Mary Partington
By the Entire Company

Resolution of the Count to sacrifice his wealth to save his Daughter from a union with the Baron; appearance of Captain Satan; Story of a crime and its consequence; Entrance of Love; the mask removed and Love is Death; The Quarrel; the Blow; FRIGHTFUL RAGE OF THE BARON—THE TIGER AROUSED!

THE FATAL CHALLENGE!

ACT IV.

THE SWORD AND THE SICKLE.

SCENE I.—Glade in the Forest; the Duel in the Snow; The Stroke of Midnight; The Angel revealed, and the Touch of Death; an end to a life of wickedness; Alone! alone!

DYING IN A SHROUD OF SNOW!

FRIGHTFUL DEATH OF THE BARON DE LEMBECH.

ACT V.

THE COMPACT BROKEN--THE VOICE FROM HEAVEN!

SCENE II.—A Street in Munich; Preparations for the nuptials of Paul Bernarr and Marguerite.
SCENE III.—Hall of the Chateau and portal of the Chapel; the Midnight Wedding; last appearance of the Spirit of Terror; A life claimed as a sacrifice; "One must perish, your mother or your bride!" The decision; All lost, but trust in Heaven; the prayer heard;

THE FINGER OF DEATH AVERTED.

GRAND ASCENSION OF THE ANGEL OF DEATH;

Surrounded by luminous rays of effulgent brightness.

GRAND TABLEAU.

NEW RIG AND THEATRE

R. D. OGDEN,

ACTING AND STAGE MANAGER

At the request of numerous families, there will be a

GRAND DAY PERFORMANCE

OF THE

ANGEL OF DEATH!

ON SATURDAY MORNING, DECEMBER 12, 1863, AT 10 O'CLOCK A. M.

INCIDENTAL TO THE PLAY, A GRAND

BAL MASQUE BY THE ENTIRE COMPANY.

The entire play under the immediate direction of R. D. OGDEN.

Opinions of the Press.

"COURT

AND

CONTRAST."

The public has not yet been introduced to the "Angel of Death." All the sparkling and attractive features of the management have been fully realized in the representation; and by the knowledge that it is one of the most remarkable creations upon the modern stage. No other drama that we have ever seen, approaches the "Angel of Death," in its features of scenery, situation, and poetical imagery. But not as a mere spectacle unsurpassed in beauty and grandeur, addressing itself only to the perception of the physical senses, is this play most remarkable. It is, indeed, a poet's picture, but it is likewise a symbolized vision of divine philosophy, in which the world's creations of highly wrought imagination, are powerful auxiliaries to the realization of the most sublime conceptions of moral truth and divine power. The play is a German production, and therefore intensely metaphysical; handling a vast subject matter with a simplicity and directness that is truly remarkable.

The grand Dramatic Romance of the "Angel of Death," was produced, at the Theatre, for the first time, on Thursday night, the 26th ult. Of course it was "under the immediate direction of R. D. Ogden." A man need not be a saint to turn with utter disgust and loathing from the perfect stench which exhales from such a play. The piece is a mixture of the German and French, and forms altogether a very unpalatable dose; there is nothing in the entire play which would serve to "point a moral or adorn a tale." It is one of those frightful sacrilegious pieces which have tended more than anything else to array the Church against the Stage; indeed, the church party are right for hurling their anathemas at such productions. For why should Religion and Decency be outraged by the appearance on the stage of a female bedizened and bedazzled with artificial ornaments, and with a face that is as white as a sheet, and with a look that is as deadly as the Angel of Death?

Macarthy and his wife were trapped in New Orleans by the Federal capture of that city in April 1862, but by midsummer they escaped through the lines and resumed their careers as Confederate entertainers in Mobile. *The Mobile Daily Tribune* announced on July 20, 1862:

HARRY MACARTHY.—This popular protean performer and vocalist, whose patriotic songs are so well known in the South, appears . . . at Odd Fellows' Hall to-morrow night. While held as a prisoner in New Orleans, Mr. Macarthy refused to play to a Yankee audience, though ordered at one time to do so by the Provost Marshal of Butler. His famous Bonny Blue Flag was, however, travestied, and the author closely watched and annoyed by the Yankees, as a punishment for his refusal to appear at the Academy of Music. Succeeding in running the blockade, the bold vocalist will now have a chance to stir again the popular pulse by singing his own songs with his peculiar *vim*.⁷⁵

Macarthy began a long engagement in Richmond in the fall of 1862 and at the end of his season in January 1863 was given a 'Complimentary Benefit' at which he was presented 'a Gold Watch and Chain valued at \$1000.'⁷⁶ He later played in Wilmington, Richmond again, Petersburg, and Columbia. The *Illustrated News* reported in August 1863:

The 'Arkansas Comedian' who, last winter, came near to losing the earnings of six months of direst personation-concert humbug labor, and his adored 'Lottie' in the bargain, for illicit love of 'inspiring John Barleycorn,' we understand has again struck a co-partnership with that distinguished personage. Report saith they are performing together nightly in central South Carolina, to the amusement of large outside audiences, as was the case in Richmond.⁷⁷

Writing later of Macarthy, Hewitt said: 'A young Irishman named Harry McCarthy [*sic*], a good vocalist as well as a

⁷⁵ *The Mobile Daily Tribune*, July 20, 1862. Quoted in *Harry Macarthy's Personation Concerts*, inside front wrapper.

⁷⁶ *The Richmond Whig*, January 7, 1863.

⁷⁷ *The Southern Illustrated News*, August 29, 1863.

protean actor, became the enthusiastic friend of the Southern cause (though he dodged the conscription act, and obtained papers showing that he was a loyal subject of Queen Victoria), and gave to the patriotics several wishy-washy songs which became extremely popular for the reason that he was continually singing them at his public entertainments; the best known of them were "The Bonnie Blue Flag," "Missouri," and "Weep not, dearest, weep not." [*i.e.*, "The Volunteer"] There was little originality in them and they were of the clap-trap order.⁷⁸ Hewitt's judgment of Macarthy was probably biased by the fact that, though Hewitt was the most prolific of all composers of Southern songs, none of his tunes achieved anything like the popularity of 'The Bonnie Blue Flag.'

Macarthy finally defected from the Confederacy. In an undated clipping from the *Augusta Register* (probably from a paper of late 1864 or early 1865) Hewitt wrote:

Harry Macarthy, who claims to be the 'National poet of the South,' is said to be figuring at Philadelphia. As he has announced himself the author of other men's productions, he might as well place the following in his stereotyped program.—Chips

*'I've just come out from Dixie Land
Where rebels flocked to hear
The humbug songs I used to sing
About the "Volunteer,"
The "Bonnie Blue Flag"—"Missouri," too,
"Our Flag" and "Pretty Jane";
But now—I think, I'll change my tune
And not go back again.
Huzza! Huzza! I've dodged the shells of war,
And Harry Macarthy has come off without a single scar.

'They tried to put me in the ranks,
But papers I display'd,
That claimed me as an Englishman,
For Queen Victoria made!*

⁷⁸ Hewitt. *Five Years Under the Confederate Flag* (MS).

*And though I stirred the rebels up,
And sung my native lays,
My object was to fill my purse
By tickling them with praise.
Huzza! Huzza! I've dodged the shells of war,
And Harry Macarthy has come off without a single scar.*

*'I oft enacted Protean parts,
And changed my outward man:
The latest change that I have made—
Beat that, sir, if you can.
No longer now a "Southern bard,"
Your glories I will sing,
So, "Hail, Columbia, happy land!"
May Lincoln reign your king!
Huzza! Huzza! I've dodged the shells of war,
And Harry Macarthy has come off without a single scar.'*⁷⁹

When Ogden assumed the managership of the Richmond Varieties in June 1862 he inherited a going concern. Hewitt is reticent in his autobiography about the change of managership, commenting only:

Careworn and disgusted, I retired from a position so little congenial to my nature as that of theatrical manager. The office is a thankless one—and though a manager may be the despot of his troupe, and hold up his head when he looks down upon the underlings within his pay—yet, rarely is he respected with the community whose patronage he so humbly craves.⁸⁰

By astute programming and promotion (an adversary of Ogden might say 'by crass commercialism') the new manager made the Varieties more popular than ever before and extended his success even further after the opening of the new theatre. With an attitude towards publicity that even Phineas Barnum might have envied, he encouraged a running feud with the press. After remarks reflecting on the *Southern Illustrated*

⁷⁹ Clipping in Hewitt scrapbook. Hewitt collection.

⁸⁰ Hewitt. Autobiography (MS).

News had been interpolated into a performance of *Po-Ca-Hon-Tas* in March 1863 the paper hit back with:

Suppose we take a small glance at his public career. We never knew or heard of him (although we kept a roster of all the members of the profession in the late United States) until his appearance in this city under the management of Prof. John H. Hewitt, though we have heard of one Dick Wesley, 'Utility man,' in several Southern and Western theatres. When he first appeared here, we thought he was a tolerably *fair* novice, and *might*, when he got rid of the bronchitis, or some other affection of the throat, make a tolerably fair 'second walking gentleman,' but nothing more. A gentleman at our elbow furnishes us with a biographical sketch, which throws some light on our *mountebank* manager's early career. We will, however, reserve it, as we may be forced to make some extracts from it on some future occasion.—But we may mention just here, that the biography before us states that in a public career dating back to the year of our Lord 1854, and embracing the time from that period till his appearance in this city, he was never known to play but one important character, and that was 'Beauseant,' in 'The Lady of Lyons,' at Columbus, Ohio, in 1855. The rendition of the part was so outrageously bad, that our *quasi* manager was 'shelved' and always afterwards entrusted with smaller parts, not calculated to tax his mind to too great a degree.⁸¹

Such notices attracted audiences, they and Ogden's increased presentation of the sensational and the spectacular. The *Examiner* declared that Ogden had found out 'that a full-paying audience, nightly, does not depend upon moral plays or good acting; that slip-shod speech and slattern personation serve equally well in place of correct declamation and legitimate acting, and fill the pit with people and the treasury with an abundance of notes.' It went on: 'Hence D'Ogden [the *Examiner's* regular perversion of Ogden's name], "the moral elevator," has descended from the high perch to which he promised to raise the drama, and has gone down into the slough of

⁸¹ *The Southern Illustrated News*, April 4, 1863.

bawdery and of ribaldry, and made the temple of Thespis a cess-pool of excrement and foul vapours.'⁸² And such notices inspired the realistic *Punch* to comment:

Judging from the crowded state of the auditorium, whenever Punch has been present, the Theatre must be a paying institution . . . Punch cannot help thinking that the shower of journalistic abuse heaped upon this Theatre, has assisted in cramming its auditorium. It has made the manager famous. Every stranger goes to see the 'best abused' manager in America. People are full of curiosity; and not a few lean toward any man in public life who is the incessant recipient of left-handed compliments. And this leaning grows greatly in this case, when they see the beautiful interior of the Theatre, and the splendid scenic effects so often produced and reproduced. . . . Visitors from every part of the Confederacy very soon perceive that Richmond has the finest Theatre within our borders—one in which an hour or two can be most pleasantly spent. So people go away satisfied.⁸³

Despite the snapping of the critics Ogden continued his profitable way as manager until the fall of 1864 when Confederate conscription snapped close at his heels. The performance of September 30, 1864 was the last for which he was announced as manager. On October 1 the theatre was closed. No performance. The manager had 'escaped to Yankeedom,' said the *Sentinel*.⁸⁴ That paper noted on October 3:

R. Dorsay [*sic*] Ogden made his escape from this city yesterday morning by secreting himself in one of [the] outward bound cars of the Central train. He succeeded in getting as far as Bowling Green, when he was discovered and arrested. Feigning sickness he was allowed to leave the cars for a few minutes, when he again escaped, and had not been retaken when the train left that place for Richmond. He was accompanied by Jack Hilliard,⁸⁵ a 'light

⁸² *The Daily Richmond Examiner*, December 31, 1863.

⁸³ *Southern Punch*, October 24, 1863.

⁸⁴ *The Sentinel*, October 5, 1864.

⁸⁵ John Hilliard had been acting manager of the Broad Street Theatre during Harry Macarthy's season there 1862-63. *The Richmond Whig*, January 16, 1863.

duty' man about the theatre, who was brought back to Richmond last night. Neither of them had a pass, and both anxious to get to Yankee land.⁸⁶

Ogden was re-arrested in King George County on October 24, brought back to Richmond, and imprisoned in Castle Thunder. He was quickly placed on the sick list and removed to the Prison Hospital, said to be 'suffering from a severe bronchial affection.' The *Examiner* at first charged him with malingering, but on November 7 conceded that he really was ill and noted that his trial had been postponed. A month later it forecast his early release, but on December 29 he was sentenced to three months at hard labor.⁸⁷

By the time Ogden was sentenced the New Richmond Theatre had had two new managers. The first was the veteran actor, Edmund R. Dalton. The *Enquirer* reported on October 5:

THEATRE.—This popular place of amusement will be reopened in a few days, when the old company, with several valuable additions, will be reorganized under the management of Mr. E. R. Dalton, who is temporarily detained in this city by the severe indisposition of his wife. His superior abilities as an actor, added to his large experience as a manager, qualify him above all others for the position, and we doubt not that under his management, the Theatre will be rendered a popular and pleasant place of resort for all in search of amusement.⁸⁸

The theatre reopened October 7 with Dalton starring in *The ***** in Paris; or, The Mysterious Stranger* and the whole company in *Po-Ca-Hon-Tas*.⁸⁹ Dalton remained as manager only until December 3. On that evening he took a benefit as Hamlet, his wife, having recovered from her illness, playing Ophelia. 'Mr. Dalton,' wrote the *Enquirer*, 'is a thorough dra-

⁸⁶ *The Sentinel*, October 3, 1864.

⁸⁷ *Ibid.*, October 24, 1864; *The Daily Richmond Enquirer*, October 25, 1864; *The Daily Richmond Examiner*, November 1, 7, December 7, 30, 1864.

⁸⁸ *The Daily Richmond Enquirer*, October 5, 1864.

⁸⁹ *Ibid.*, October 7, 1864.

matic student, and during his brief sojourn in this city has labored unremittingly for the amusement and entertainment of the Richmond play-going public.⁹⁰ The next Monday the Daltons sailed for their home in England.

The *Enquirer* predicted that the theatre might close. 'To find [a manager], it declared, 'competent to fill the place of either Mr. Dalton or Mr. Ogden, we conceive, will be no easy matter, and we fear there is a strong probability that the Theatre may shortly be closed for want of a competent actor to take charge of it, and the Metropolis thus be left without a place of first class amusement.'⁹¹ The redoubtable Lizzie Magill prevented such an occurrence by taking over the manager-ship herself.

The Confederacy was on its last legs. So was the Confederate theatre. Only the theatres in Richmond and Wilmington were left. Mrs. Magill did her best, with Ogden, after his early release from prison, guiding her arm. More and more were actors of military age lost to the army. More and more of the others absconded to the north. Women had to fulfill men's parts as the personnel of the New Richmond Theatre's company diminished.⁹² Much was changing, but newspaper comment sounded as before: 'Will this company never learn their respective parts? It seems that were they to repeat any one piece till doomsday the prompter would still be the most important personage in the *dramatis personae*.'⁹³

The New Richmond Theatre had fallen on evil times; but the stage still cast its magic, and performances still played to

⁹⁰ *Ibid.*, December 3, 1864.

⁹¹ *Ibid.*

⁹² As early as January 4, 1865 Ida Vernon commented, in a letter concerning the performance of *East Lynne* on December 28, 1864, as a benefit to collect funds for a special New Year's dinner for the soldiers, on the difficulty of casting the play: 'In consulting with the committee and manageress as to what should be played, I suggested "Camille," as the tax on strength was not so great; but upon an intimation that "East Lynne" would be sure to fill the house, I at once put aside all personal consideration and cast the piece. There are very few gentlemen in the company at present, and it was with great difficulty we could do so.' *Ibid.*, January 4, 1865.

⁹³ *Evening Courier*, January 24, 1865.

crowded houses. In mid-January 1865 the *News* was inspired to kinder words about the theatre than was its wont:

It is seldom that we have the grateful task of speaking in terms of unqualified admiration—but we would be doing less than justice in failing to accord Professor Loebman the highest praise for the artistic skill he has displayed in developing the musical resources of the new Richmond Theatre. The brilliant creations of Bellini or Verdi, as the swelling symphonies of the Somnambulist, or the Troubadour float upward in waves of liquid melody, delight us not more than the less pretentious chirrup of the 'Mocking Bird,' the enlivening strains of the 'Shepherd's Quickstep,' or the dear, familiar ones of our loved 'Dixie;' and in yielding to their gentle soothing influences, we almost dread the inevitable ringing of the prompter's bell, as the rude awakening from a rose-colored dream.⁹⁴

A larger dream was coming to its rude awakening too—the dream of an independent Confederate States of America. And with its end, of course, was coming the end of the Confederate theatre. Wilmington fell to General A. H. Terry on February 22, and on February 28 the Confederate favorite, Miss Eloise Bridges, performed *Lady Audley's Secret* to a Federal audience at the 'grand re-opening' of the Wilmington Theatre.⁹⁵ The New Richmond Theatre was not yet ready to 'go up the spout.' It played a full schedule throughout March. In the last week of that month three new productions were underlined as coming performances: James Robinson Planché's *Nell Gwynn*, William Henry Oxberry's travesty of *Norma*, and Daniel François Auber's opera, *Fra Diavolo*.

The *Norma* travesty was performed on the bill of April 1, followed by *Maritana*. The next day Richmond was evacuated, Petersburg was abandoned, and the Army of Northern Virginia began its last March—to Appomattox Court House.

⁹⁴ *The Southern Illustrated News*, January 14, 1865.

⁹⁵ Theatre, Wilmington, North Carolina. . . . Grand re-opening! Lady Audley's Secret and Lottery Ticket . . . [Wilmington: 1865] *Broadside*. Theatre collection, Harvard College Library.

The Theatre was closed, and the performance advertised for April 3 never played.

On April 4 the Richmond *Evening Whig* announced:

The theatre will be reopened tonight under the management of Mr. R. D'Orsey Ogden. The play selected for the occasion is Don Cæsar de Bazan. Invitations have been sent to President Lincoln, Gen. Weitzel, Gen. Shelpy and other officers of distinction. An efficient guard has been detailed by the Provost Marshall to preserve order.⁹⁶

Lincoln did not accept the invitation to the theatre that night. It was on the Friday of the following week that he attended the production of Tom Taylor's *Our American Cousin* at Ford's Theatre.

⁹⁶*The Evening Whig* (Richmond), April 4, 1865.

A CALENDAR OF PERFORMANCES
of the *Richmond Theatre company*
at the *Richmond Theatre*,
the *Richmond Varieties*, and the *New Richmond Theatre*
During the *Confederate Period*, 1861-1865

This calendar has been compiled from files of the Richmond newspapers 1861-1865: *The Daily Dispatch*, *The Daily Richmond Enquirer*, *The Daily Richmond Examiner*, *The Evening Courier*, *The Richmond Whig and Public Advertiser*, and *The Sentinel*. Complete files for all of these papers do not exist, and on a few dates no paper was published. From one to six papers, however, have been checked for every date possible. Even so, this calendar can be described as tentative. The plays recorded are as advertised (occasionally, when advertisements give no record, from notes in news columns). There is evidence that the bills performed were not always those announced. The announcements do, however, constitute the best available record of the repertory and performances of the company of the Richmond Theatre and its successors, and deviations from announced programs could hardly change to any appreciable degree this picture of the dramatic fare of Richmond during the Civil War.

Performances were at the Richmond Theatre from its opening for the fall season of 1861 on November 2 through January 1, 1862. The Richmond Theatre burned early on January 2, 1862. The company reopened at the Richmond Varieties on January 6 and played there through February 4, 1863. The New Richmond Theatre was opened February 9, 1863. It continued in operation until the evacuation of Richmond on April 2, 1865.

The theatre was owned (the Richmond Varieties leased) by Mrs. Elizabeth Magill. John Hill Hewitt was manager from November 2, 1861 through June 20, 1862. Richard D'Orsey

Ogden was manager June 24, 1862, through September 1864. The theatre was closed October 1 through October 6 and was reopened October 7 with Edmund R. Dalton as stage manager. Dalton became manager on October 19 and served through December 3. He was succeeded by Mrs. Magill.

1861

The Richmond Theatre

NOVEMBER

- 2 (Saturday) The Loan of a Lover — Mr. and Mrs. White
- 4 The Rough Diamond — Nature and Philosophy — Mr. and Mrs. White
- 5 Betsey Baker — The Day After the Wedding
- 6 Woman — Nature and Philosophy
- 7 Faint Heart Never Won Fair Lady — The Irish Emigrant
- 8 Woman's Trials — Perfection — An Object of Interest
- 9 The Cross of Gold — The Married Rake — The Irish Emigrant
- 11 Faint Heart Never Won Fair Lady — The Vigilance Committee — The Married Rake
- 12 Perfection — The Vigilance Committee
- 13 The Prisoner of Monterey — The Secret
- 14 The Prisoner of Monterey — The Day After the Wedding
- 15 A Morning Call — The Young Widow — Poor Pillicoddy
- 16 No record found.
- 18 The Scouts; or, The Plains of Manassas — Poor Pillicoddy
- 19 The Scouts; or, The Plains of Manassas — A Morning Call
- 20 The Scouts; or, The Plains of Manassas — P. P.; or, The Man and Tiger
- 21 The Scouts; or, the Plains of Manassas — Slasher and Crasher
- 22 The Scouts; or, The Plains of Manassas — P. P.; or, The Man and Tiger
- 23 The Scouts; or, The Plains of Manassas — The Noble Soldier — Slasher and Crasher
- 25 Evadne; or, The Hall of Statues — P. P.; or The Man and Tiger
- 26 The Stranger — Poor Pillicoddy
- 27 The Serious Family — The Scouts
- 28 The Wife; or, A Tale of Mantua — Mr. and Mrs. White
- 29 The Toodles — The Scouts
- 30 La Tour de Nesle; or, The Chamber of Death — Cool as a Cucumber

DECEMBER

- 2 (Monday) Camille — Cool as a Cucumber
- 3 Madelaine, the Belle of the Faubourg — A Dead Shot
- 4 The Bride of Lammermoor — The Toodles
- 5 Love's Sacrifice — A Kiss in the Dark
- 6 Green Bushes; or, A Hundred Years Ago — Slasher and Crasher
- 7 Po-Ca-Hon-Tas — Black-Eyed Susan
- 9 Romeo and Juliet — A Kiss in the Dark
- 10 The Bride of Lammermoor — A Pretty Piece of Business
- 11 Othello — A Pretty Piece of Business
- 12 The Lady of Lyons — Andy Blake
- 13 The Honeymoon — Black-Eyed Susan
- 14 All That Glitters Is Not Gold — A Kiss in the Dark
- 16 The Old Guard — How To Win a Husband — His Last Legs
- 17 How To Win a Husband — Charles the Second
- 18 The Married Rake — How To Win a Husband — The Spectre Bridegroom
- 19 Still Waters Run Deep — The Man of Nerve
- 20 Money — The Man of Nerve
- 21 The Outlaw of the Hills — Still Waters Run Deep
- 23 Evadne — The Man of Nerve
- 24 Christmas Eve; or, The Duel in the Snow — The Frisky Cobbler and the Jolly Tailor
- 25 Matinee: The Spectre Bridegroom — The Frisky Cobbler and the Jolly Tailor
Evening: Christmas Eve; or, The Duel in the Snow — The Frisky Cobbler and the Jolly Tailor
- 26 Christmas Eve; or, The Duel in the Snow — The Frisky Cobbler and the Jolly Tailor
- 27 Money — The Outlaw of the Hills
- 28 No record found.
- 30 The Log Fort — Charles the Second
- 31 The Log Fort — Sketches in India

1862

JANUARY

- 1 (Wednesday) The Log Fort — The Swiss Swains
- 2 The Log Fort — The Jacobite (announced; not performed)
- 3 Closed
- 4 Closed

The Richmond Varieties

- 6 The Rivals — Sketches in India
- 7 Love in Humble Life — A Conjugal Lesson — The Toodles
- 8 The Old Guard — His Last Legs — The Youth That Never Saw a Woman
- 9 Ireland As It Is — The Two Gregories
- 10 The Iron Chest — A Kiss in the Dark
- 11 Have a Wife and Rule a Wife — The White Horse of the Peppers — The Two Gregories
- 13 The Maid of Croissey — Faint Heart Never Won a Fair Lady — A Pleasant Neighbor
- 14 Still Waters Run Deep — The Irish Tutor
- 15 A Lesson for Husbands — The Solitary of the Heath — The Adventures of Peter Peabody — The Queen's Own
- 16 Naval Engagements — Ireland As It Is
- 17 The Wandering Boys — The Queen's Own
- 18 The Merchant of Venice — The Merry Cobbler; or, Contentment versus Riches
- 20 The Wandering Boys — The Confederate Minstrels
- 21 The Widow's Victim — The Confederate Minstrels
- 22 Poor Pillicoddy — The Confederate Minstrels — The Loan of a Lover
- 23 Simpson and Co. — The Confederate Minstrels
- 24 All That Glitters Is Not Gold — The Confederate Minstrels
- 25 The Denouncer; or, The Seven Clerks and the Three Thieves — The Confederate Minstrels
- 27 Richelieu; or, The Conspiracy — Who Kissed My Wife?
- 28 She Stoops To Conquer — The Stage-Struck Tailor
- 29 Faint Heart Never Won Fair Lady — Simpson & Co.
- 30 Youth's Temptation; or, Six Degrees of Crime — A Hole in the Wall
- 31 Ingomar, the Barbarian — The Widow's Victim

FEBRUARY

- 1 (Saturday) The Maid of Munster — The Maniac Lover — A Hole in the Wall
- 3 The Solitary of the Heath — The Temptation of the Irish Immigrant — The Swiss Cottage
- 4 The Serious Family — The Eton Boy
- 5 Bertram — The Eton Boy
- 6 The Maniac Lover — The Swiss Cottage — A Ghost in Spite of Himself

- 7 Ingomar, the Barbarian — Bamboozling
- 8 The Mountaineers — The Dumb Bell [Belle]
- 10 A New Way To Pay Old Debts — Bamboozling
- 11 The Serious Family — Bamboozling
- 12 Simpson & Co. — Prof. Lewis (magician)
- 13 The Captain's Not a Miss — Prof. Lewis — Have a Wife and Rule a Wife
- 14 Used Up — The Captain's Not a Miss
- 15 Jack Sheppard — A Kiss in the Dark
- 17 Jack Sheppard — The Spectre Bridegroom
- 18 My Aunt — Betsey Baker — A Pleasant Neighbor
- 19 The Robbers — Boots at the Swan
- 20 Still Waters Run Deep — The Irish Tiger
- 21 Retribution — State Secrets
- 22 Don Cæsar de Bazan — The Limerick Boy
- 24 The Hunchback — State Secrets
- 25 The Lady of Lyons — The Loan of a Lover
- 26 Love's Sacrifice — Family Jars
- 27 The Honey Moon — The Irish Tutor
- 28 The Hunchback — A Dead Shot

MARCH

- 1 (Saturday) No record found.
- 3 The Wife; or, A Tale of Mantua — The Irish Tutor
- 4 Fazio — His Last Legs
- 5 Willow Copse — Bamboozling
- 6 A New Way To Pay Old Debts — Family Jars
- 7 Rob Roy — Love in All Corners
- 8 Willow Copse — The Youth Who Never Saw a Woman
- 10 No record found
- 11 Camille; or, The Fate of a Coquette — The New Footman
- 12 Macbeth — Bobby Breakwindow
- 13 No record found
- 14 Richard III — Paddy Miles's Boy
- 15 The Irish Lion — My Wife's Mirror
- 17 Macbeth
- 18 The Barrack Room — Simpson & Co.
- 19 Pizarro; or, The Death of Rolla
- 20 William Tell; or, The Swiss Patriot — Popping the Question
- 21 Richard the Third
- 22 The Barrack Room — Popping the Question

- 24 The Little Treasure — Family Jars
- 25 Therese; or, The Orphan of Geneva — Popping the Question
- 26 Masks and Faces — The Nabobs of the Hour
- 27 Kill or Cure — Leap Year
- 28 The Romance of a Poor Young Man
- 29 The Romance of a Poor Young Man
- 31 Ladies' Battles — To Parents and Guardians

APRIL

- 1 (Tuesday) Kill or Cure — The Council of Ten
- 2 Still Waters Run Deep — The Conscript; or, The Substitute
- 3 Pizarro — Perfection
- 4 Violet; or, The Life of an Actress
- 5 Violet; or, The Life of an Actress
- 7 Hamlet
- 8 The Little Treasure — The Vivandiere
- 9 The Marble Heart
- 10 Guy Mannering — Cousin Joe
- 11 The Marble Heart
- 12 Everybody's Friend — Family Jars
- 14 Asmodious [Asmodeus]; or, The -----'s Share — The Enraged Printer
- 15 Guy Mannering — A Day in Paris
- 16 Everybody's Friend — Family Jars
- 17 The Serious Family — General Fuss and Feathers
- 18 A Day in Paris — The Cross of Gold — General Fuss and Feathers
- 19 Asmodeus; or, The -----'s Share — A Thumping Legacy
- 21 The Lady of Lyons
- 22 Love's Sacrifice
- 23 The Stranger — Box and Cox
- 24 Ingomar — Sketches in India
- 25 The Cavalier — A Thumping Legacy
- 26 The Cavalier — The Swiss Cottage
- 28 The Bride of Lammermoor — The Phenomenon
- 29 Richard the Third — Love in All Corners
- 30 The Iron Chest — The Honey Moon

MAY

- 1 (Thursday) The Rent Day — The Soldier of Fortune
- 2 Still Waters Run Deep — The Day After the Wedding
- 3 Camille — The Swiss Swains

- 5 Catharine and Petrucio [Petruchio]; or, Taming the Shrew — The Toodles
- 6 The Golden Farmer — The Two Gregories
- 7 The Rent Day — Lend Me Five Shillings
- 8 Money — Pleasant Neighbors
- 9 Black-Eyed Susan — Our Jessie
- 10 Macbeth — Pleasant Neighbors
- 12 No record found
- 13 No record found
- 14 No record found
- 15 The Corsican Brothers
- 16 The Corsican Brothers
- 17 No record found
- 19 Jack Cade
- 20 Jack Cade — An Object of Interest
- 21 Still Waters Run Deep — The Swiss Cottage
- 22 Richelieu; or, The Conspiracy — The Secret
- 23 The Corsican Brothers — An Object of Interest
- 24 No record found
- 26 All Is Not Gold That Glitters — The Rough Diamond
- 27 William Tell — The Rough Diamond; or, 'Buttons All Over Me'
- 28 A Tale of Blood — The Widow's Victim
- 29 The Wife — The Midnight Watch
- 30 The Robbers — The Jealous Wife
- 31 Michael Earl — The Wandering Boys

JUNE

- 2 (Monday) Closed
- 3 Closed
- 4 Closed
- 5 Closed
- 6 Closed
- 7 Closed
- 9 Romeo and Juliet
- 10 All That Glitters Is Not Gold — The Maniac Lover
- 11 The Rival Merchants — Our Jessie
- 12 The Belle of the Faubourg
- 13 Second Love — Nature and Philosophy
- 14 No record found
- 16 Damon and Pythias — The Lottery Ticket
- 17 Richelieu — Our Jessie

- 18 Romeo and Juliet — The Little Stock Broker
- 19 Second Love — The Lottery Ticket
- 20 Black-Eyed Susan — Andy Blake, The Irish Diamond
- 21 Richard the Third — The Spectre Bridegroom
- 23 Black-Eyed Susan — The Rival Pages
- 24 The Cavalier — The Middy Ashore
- 25 The Factory Girl — The Dumb Girl of Genoa
- 26 As You Like It
- 27 As You Like It
- 28 The Poachers; or, Woman's Love — Mischief Making — The Middy Ashore
- 30 Ingomar — Scan Mag

JULY

- 1 (Tuesday) The Bride of Lammermoor — The Married Rake
- 2 Luke, the Laborer — The Old Guard
- 3 The Dumb Girl of Genoa — A Morning Call
- 4 The Hunchback — The Young Actress
- 5 Hamlet — Nature and Philosophy¹
- 7 Pizarro — The Young Actress
- 8 Guy Mannering — Nature and Philosophy
- 9 Hamlet — Nature and Philosophy
- 10 Rob Roy — The Lottery Ticket
- 11 Still Waters Run Deep — State Secrets
- 12 The Corsican Brothers — Betsey Baker
- 14 The Marble Heart
- 15 The Marble Heart
- 16 Abelard and Heloise — The Spectre Bridegroom
- 17 Rob Roy — Betsey Baker
- 18 St. Mary's Eve — A Thumping Legacy
- 19 The Corsican Brothers — The Middy Ashore
- 21 Macbeth
- 22 The Life of an Actress; or, Glimpses of Stage Life — State Secrets
- 23 The Gamester — Bob Nettles
- 24 A Solway Story — Ireland As It Was
- 25 Abelard and Eloise — Temptation
- 26 The Corsican Brothers — The Middy Ashore
- 28 Willow Copse — The Secret
- 29 Othello — Oblidge [*sic*] Benson

¹This is the bill announced in the *Enquirer*. The *Dispatch* announced *The Corsican Brothers* and *The Rough Diamond*.

- 30 Ingomar — A Match in the Dark
 31 Lucretia Borgia — The Two Buzzards

AUGUST

- 1 (Friday) The Merchant of Venice — To Oblidge [*sic*] Benson
 2 Richard III — Betsey Baker
 4 Don Cæsar de Bazan — Did You Ever Send Your Wife to Petersburg?
 5 Liberty, Equality, Fraternity — The Jacobin; or, Wild Ducks
 6 Fazio — Did You Ever Send Your Wife to Petersburg?
 7 Grandfather Whitehead — Charles II
 8 Douglas — Simpson & Co.
 9 Rory O'Moore — Did You Ever Send Your Wife to Petersburg?
 11 Douglas — The Sergeant's Wedding
 12 Beauty and the Beast — The Sergeant's Wedding
 13 Beauty and the Beast — The Laughing Hyena
 14 Matinee: Beauty and the Beast
 Evening: Beauty and the Beast — The Jacobite
 15 Beauty and the Beast — Bryan O'Linn [O'Lynn]
 16 The Stage Struck Tailor — Beauty and the Beast
 18 Agnes De Vere — The Female Confederate Minstrels
 19 The Female Confederate Minstrels — Born to Good Luck
 20 Matinee: Beauty and the Beast — The Female Confederate Minstrels
 Evening: Grandfather Whitehead — The Female Confederate Minstrels
 21 Agnes De Vere — Born to Good Luck
 22 Don Cæsar de Bazan — The Middy Ashore
 23 Therese — His Last Legs
 25 The Devil in Paris — The Stage Struck Barber
 26 Evadne — Did You Ever Send Your Wife to Petersburg?
 27 Black-Eyed Susan — The Sergeant's Wife
 28 Werner — The Loan of a Lover
 29 Still Waters Run Deep — The Toodles
 30 The Devil in Paris — The Dumb Bell [Belle]

SEPTEMBER

- 1 (Monday) Actors in the Olden Time — Blue Devils
 2 The Wreck Ashore — The Good for Nothing
 3 Rory O'Moore [O'More] — One Thousand Milliners Wanted for the Gold Diggings
 4 The Wandering Boys — One Thousand Milliners Wanted for the Gold Diggings

- 5 The Pet of the Petticoats — One Thousand Milliners Wanted for the Gold Diggings
- 6 The Chamber of Death — The Good for Nothing
- 8 State Secrets; or, the Tailor of Tamworth — Forty Thieves; or, The Robbers' Cave of the Black Forest
- 9 A Thumping Legacy — The Forty Thieves
- 10 Matinee: The Forty Thieves
Evening: The Forty Thieves — The Blue Devils
- 11 Matinee: Our Jessie — The Forty Thieves
Evening: Our Jessie — The Forty Thieves
- 12 The Irish Wife — The Forty Thieves
- 13 Matinee: Jenny Lind — The Forty Thieves
Evening: Jenny Lind — The Forty Thieves
- 15 Nick of the Woods — Jenny Lind at Last
- 16 Nick of the Woods — Somebody Else
- 17 Retribution — An Object of Interest
- 18 Nick of the Woods — An Object of Interest
- 19 Wept of the Wish-Ton-Wish — The Loan of a Lover
- 20 Wept of the Wish-Ton-Wish — The Foundling
- 22 The Lady of Lyons — Whose Child Is It?
- 23 The Brigand's Son — A Morning Call — The Invincibles
- 24 The Wandering Boys — The Invincibles
- 25 Wreck Ashore — The Invincibles
- 26 Green Bushes — The Invincibles
- 27 Green Bushes — The People's Lawyer
- 29 The Robber — Whose Child Is It?
- 30 St. Mary's Eve — The People's Lawyer

OCTOBER

- 1 (Wednesday) Werner — Did You Ever Send Your Wife to Petersburg?
- 2 The Iron Chest — Fortune's Frolic
- 3 Othello — Jenny Lind at Last
- 4 All That Glitters Is Not Gold — The Lordly Bumpkin
- 6 King Lear — Tom Cringle Ahoy
- 7 King Lear — The Young Actress
- 8 Still Waters Run Deep — The Governor's Wife
- 9 Metamora; or, The Last of the Wampanoags — Betsey Baker
- 10 Metamora — Little Toddlekins
- 11 Metamora — The Midnight Watch

- 13 Metamora — More Blunders Than One
- 14 Macbeth — The Midnight Watch
- 15 The Devil in Paris — An Alarming Sacrifice
- 16 Lucretia Borgia — Somebody Else
- 17 Green Bushes — Black-Eyed Susan
- 18 Agnes DeVere — The Barrack Room — Paddy Miles

- 20 John Bull; or, An Englishman's Fireside — Bamboozling
- 21 Adrienne, the Actress — His Last Legs
- 22 The Wife — The Serious Family
- 23 Rob Roy — Jack Sheppard
- 24 Metamora — Simpson & Co.
- 25 The Wandering Boys — The Dumb Girl of Genoa — Slasher and Crasher

- 27 The Stranger — The First Night
- 28 Paul Pry — The First Night
- 29 The Pride of the Market — Ireland As It Is
- 30 The Poor Gentleman — A Race for Life²
- 31 The Robber's Wife — A Soldier of the Empire — The Happy Man

NOVEMBER

- 1 (Saturday) Macbeth — The Maid with the Milking Pail

- 3 Don Cæsar de Bazan — Rip Van Winkle
- 4 London Assurance — The Happy Man
- 5 Metamora — The Serious Family
- 6 The Robber's Wife — The Partisan Ranger; or, The Bushwhacker — The Dumb Bell [Belle]
- 7 The Foundling — The Partisan Ranger; or, The Bushwhacker — Paddy Miles
- 8 My Fellow Clerk — The Partisan Ranger — Boots at the Swan

- 10 The Golden Farmer — The Strategist; or, 'A Change of Base' — Raising the Wind
- 11 St. Mary's Eve — A Roland for an Oliver
- 12 The Red Rover; or, The Meeting of the Dolphin — The Maid with the Milking Pail
- 13 The Red Rover; or, The Meeting of the Dolphin — Sweethearts and Wives
- 14 The Hunchback — Did You Ever Send Your Wife to Petersburg?
- 15 The Pride of the Market — The Floating Beacon

²This is the bill announced in the *Examiner*. The *Dispatch* announced *Slasher and Crasher* as the afterpiece.

- 17 Belphegor, the Mountebank — Boots at the Swan
- 18 Belphegor, the Mountebank — Bamboozling
- 19 Belphegor, the Mountebank — The Pride of the Market
- 20 Belphegor, the Mountebank — The Poor Soldier
- 21 Richard III — Did You Ever Send Your Wife to Petersburg?
- 22 The Corsican Brothers — Black-Eyed Susan
- 24 Hamlet, Prince of Denmark — The Two Bonnycastlees
- 25 The Bride of Lammermoor — The Little Toodlekins [Toddlekins]
- 26 The Lady of Lyons — The Innkeeper of Abbeville
- 27 Ingomar, the Barbarian — The Two Bonnycastlees
- 28 Love's Sacrifice — Somebody Else
- 29 Richard III — An Alarming Sacrifice

DECEMBER

- 1 (Monday) Hamlet, Prince of Denmark — A Kiss in the Dark
- 2 Romeo and Juliet — The Day After the Wedding
- 3 Gesippus [Gisippus], the Forgotten Friend — Mischief Making
- 4 Gesippus [Gisippus], the Forgotten Friend — Nothing To Nurse
- 5 The Corsican Brothers — Nothing To Nurse
- 6 Pizarro; or, The Death of Rolla — That Blessed Baby
- 8 Macbeth — Teddy the Tiler
- 9 Willow Copse — Box and Cox
- 10 Intrigues — The Cramond Brig — The Middy Ashore
- 11 The Merchant of Venice — Teddy the Tiler
- 12 The Honey Moon — Rory O'Moore [O'More]
- 13 Still Waters Run Deep — Captain Charlotte
- 15 Othello — The Phenomenon
- 16 Damon and Pythias — State Secrets
- 17 Richard III — The Siamese Twins
- 18 Richelieu — The Cramond Brig
- 19 Hamlet, Prince of Denmark — The Siamese Twins
- 20 Katharine and Petruchio — The Toodles
- 22 The Guerrillas — State Secrets
- 23 The Guerrillas — Love In All Corners
- 24 The Guerrillas — Bryan O'Lynn
- 25 The Guerrillas — Whose Child Is It?
- 26 The Guerrillas
- 27 The Guerrillas — Did You Ever Send Your Wife to Petersburg?
- 29 Earnest Maltravers — The Two Bonnycastlees
- 30 Earnest Maltravers — The Phenomenon
- 31 Faint Heart Never Won Fair Lady Yet — The Jibbenainosay

1863

JANUARY

- 1 (Thursday) The Jibbenainosay — P. P.; or, Man and Tiger
- 2 Shandy Maguire — The Rough Diamond
- 3 The Cavalier — Shandy Maguire
- 5 The Robbers — The Spectre Bridegroom
- 6 All That Glitters Is Not Gold — The Secret Service; or, The Dectective
- 7 Macbeth — The Youth That Never Saw a Woman
- 8 Fazio — How To Pay the Rent
- 9 Richard III — The Irish Lion
- 10 Maurice the Wood-Cutter — To Parents and Guardians
- 12 Richelieu — The King's Gardener
- 13 The Stranger — The Rear Admiral
- 14 Lucretia Borgia — Nipped in the Bud
- 15 Don Cæsar de Bazan — The Duel in the Dark
- 16 Belphegor — Katharine and Petruchio — Box and Cox
- 17 Faint Heart Never Won Fair Lady — The Little Treasure — Simpson & Co.
- 19 Wept of the Wish-Ton-Wish — Introduce Me
- 20 Guy Mannering — The Duel in the Dark
- 21 Green Bushes — How To Pay the Rent
- 22 The Barrack Room — Satan in Paris
- 23 The Duel — A Husband for an Hour
- 24 Leap Year — Born to Good Luck
- 26 Pizarro — Asmodeus
- 27 Leap Year — Sudden Thoughts
- 28 The Corsican Brothers — Black-Eyed Susan
- 29 No record found
- 30 The Pride of the Market — The Queen of the Abruzzia [*sic*]
- 31 Hamlet — A Kiss in the Dark

FEBRUARY

- 2 (Monday) Romeo and Juliet — The Duel in the Dark
- 3 Ingomar — Rear Admiral
- 4 The Robbers — Little Toddlekins
- 5 Closed
- 6 Closed
- 7 Closed

The New Richmond Theatre

- 9 As You Like It
- 10 As You Like It
- 11 The Love Chase — Jenny Lind at Last
- 12 The Duel; or, A Husband's Revenge — Our Sallie
- 13 The Actress of Padua — Too Late for the Train
- 14 The Actress of Padua — His Last Legs
- 16 The Lady of Lyons — The King's Gardener
- 17 Richelieu — Somebody Else
- 18 The Wreck Ashore — How To Pay the Rent
- 19 Romeo and Juliet — Slasher and Crasher
- 20 Intrigues of the Court of the Stewarts [Stuarts] — The Wandering Boys
- 21 Ireland As It Was — A Soldier's Courtship — The Middy Ashore
- 23 The Stranger — The New Footman
- 24 Jack Cade — The New Footman
- 25 Jack Cade — The Wandering Minstrel
- 26 Intrigues of the Court of the Stewarts [Stuarts] — The Sergeant's Wedding
- 27 No record found
- 28 The Bride of Lammermoor — The Hypocrite

MARCH

- 2 (Monday) The Robbers — A Dead Shot
- 3 Ingomar — The Sergeant's Wedding
- 4 Othello — Too Late for the Train
- 5 Earnest Maltravers — An Alarming Sacrifice
- 6 Rory O'Moore [O'More] — The Wandering Minstrel
- 7 St. Mary's Eve — The Hypocrite
- 9 Still Waters Run Deep — Sudden Thoughts
- 10 Love's Sacrifice — Mischief Making
- 11 The Hunchback — The Toodles
- 12 Lucille; or, The Story of the Heart — A Morning Call
- 13 Lucille; or, The Story of the Heart — A Morning Call
- 14 The Iron Chest — Black-Eyed Susan
- 16 The Virginia Cavalier — Napoleon's Old Guard
- 17 The Virginia Cavalier — Napoleon's Old Guard
- 18 Faint Heart Never Won Fair Lady — The Virginia Cavalier
- 19 Ticklish Times — The Virginia Cavalier
- 20 The Virginia Cavalier — The Duel in the Dark
- 21 The Virginia Cavalier — Po-Ca-Hon-Tas
- 23 Libertie, Equalitie et Fraternitie [*sic*] — The Virginia Cavalier
- 24 Eustache Baudine — Po-Ca-Hon-Tas

- 25 No record found
- 26 The Virginia Cavalier — Whose Child Is It?
- 27 Rob Roy — The Duel in the Dark
- 28 Po-Ca-Hon-Tas — La Tour de Nesle
- 30 No record found
- 31 Guy Mannering — Simpson & Co.

APRIL

- 1 (Wednesday) The Actress of Padua — The Queen of Abruzzia [*sic*]
- 2 The Virginia Cavalier — The King's Gardener; or, Nipped in the Bud
- 3 Thirty Years of a Gambler's Life — Ticklish Times
- 4 Thirty Years of a Gambler's Life — Mons. Tonson, Come Again
- 6 Don Cæsar de Bazan — A Day in Paris; or, A Lesson for Runaway Husbands
- 7 Green Bushes — Mons. Tonson, Come Again
- 8 Leap Year — Bob Nettles
- 9 The Partisan Ranger; or, The Bushwhacker — Captain Charlotte
- 10 The Serious Family — The Sergeant's Intrigues
- 11 Lucretia Borgia — Milly, the Maid with the Milking Pail
- 13 The Maiden's Vow; or, The Capture of Courtland, Ala. — The Rough Diamond
- 14 The Maiden's Vow; or, The Intelligent Contraband — The Orphan of Genevie [Geneva]
- 15 The Maiden's Vow — Robert Macaire; or, The Two Murderers
- 16 The Carpenter of Rouen — A Change of Base; or, The Sergeant's Intrigues
- 17 The Carpenter of Rouen — Jenny Lind 'Has Come'
- 18 The Carpenter of Rouen — Temptation
- 20 The Romance of a Poor Young Man
- 21 The Romance of a Poor Young Man
- 22 The Romance of a Poor Young Man
- 23 All That Glitters Is Not Gold — The Sergeant's Wedding
- 24 Camille — 'new farce'
- 25 The Little Treasure — More Blunders Than One; or, The Irish Doctor
- 27 Macbeth
- 28 Pizarro; or, The Death of Rolla — A Day in Paris
- 29 Macbeth
- 30 Camille

MAY

- 1 (Friday) Two Loves and a Life
- 2 Two Loves and a Life; or, The Female Postman

- 4 The Drunkard; or, The Fallen Saved — The Loan of a Lover
- 5 The Drunkard; or, The Fallen Saved — The Loan of a Lover
- 6 The Broken Sword — A Change of Base; or, The Sergeant's Intrigues
- 7 The Virginia Cavalier
- 8 Satan in Paris — Black-Eyed Susan
- 9 Macbeth, King of Scotland
- 11 Werner; or, The Inheritance — The Loan of a Lover
- 12 Metamora — The Fortunes of Mr. and Mrs. White
- 13 No record found
- 14 The Jewess — Mr. and Mrs. White
- 15 London Assurance
- 16 Othello — The Inquisitive Darkey
- 18 The Virginia Cavalier
- 19 Metamora — The Quiet Family (troupe)
- 20 A Dream at Sea — The Alpine Maid
- 21 'The Beautiful Love Tragedy' [Camille?]
- 22 The Poor Gentleman
- 23 The Lady of Lyons
- 25 Richard III — The Quiet Family (troupe)
- 26 The Guerrillas — The Middy Ashore
- 27 The Guerrillas — The Quiet Family (troupe)
- 28 The Wreck Ashore; or, The Dead Alive — A Change of Base; or, The Sergeant's Intrigues
- 29 The Barrack Room; or, The Soldier of Fortune — Eustache, the Condemned
- 30 The Battle of Courtland; or, The Maiden's Vow — Faint Heart Never Won Fair Lady

JUNE

- 1 (Monday) The Marble Heart; or, The Sculptor's Dream
- 2 The Marble Heart — The Swiss Swains; or, The Alpine Maid
- 3 The Marble Heart
- 4 Nick of the Woods — The Battle of Leesburg or Ball's Bluff
- 5 Jibbenainosay; or, The Kentucky Tragedy — The Battle of Leesburg or Ball's Bluff
- 6 The Robbers
- 8 Macbeth
- 9 Charles II — A Morning Call — Paddy Miles
- 10 The Hunchback — The Duel in the Dark
- 11 The Little Treasure — Milly, the Maid with the Milking Pail
- 12 William Tell — Did You Ever Send Your Wife to Petersburg?
- 13 The Duel in the Snow; or, Christmas Eve

- 15 The Duel in the Snow; or, Christmas Eve
- 16 The Marble Heart
- 17 Maritana; or, A Match for a King — Green's Own; or, The Dumb (?) Woman
- 18 The Flowers of the Forest
- 19 Camille; or, The Fate of a Coquette
- 20 The Golden Farmer, the Reformed Highwayman
- 22 Armand; or, The Peer and the Peasant — The Little Stock Broker; or, A Kiss in the Dark
- 23 Still Waters Run Deep — Nature or Philosophy
- 24 Love and Loyalty; or, One of Morgan's Men
- 25 The Daughter of the Regiment
- 26 The Daughter of the Regiment — My Aunt
- 27 Love and Loyalty — Milly, the Maid with the Milking Pail
- 29 The Soldier's Daughter — The Inquisitive Darkey
- 30 Closed

JULY

- 1 (Wednesday) Closed
- 2 Closed
- 3 Closed
- 4 Closed
- 6 Closed
- 7 Closed
- 8 Closed
- 9 Closed
- 10 Closed
- 11 The Soldier's Daughter — Mr. and Mrs. White
- 13 Othello — The Captain Is Not a Miss
- 14 Asmodeus — His Last Legs
- 15 Money
- 16 Matteo Falcone; or, The Brigand and His Son — My Aunt — The Captain Is Not a Miss
- 17 The Pride of the Market — The Four Sisters
- 18 The Wandering Boys of Switzerland — Adventures of Captain Frank Bamboozle — A Bride of Seventy; or, The Sergeant's Wedding
- 20 The Soldier's Daughter — The Rival Pages
- 21 The Lady of the Lake — The Four Sisters
- 22 The Lady of the Lake — The Rival Pages
- 23 The Lady of the Lake — Antony and Cleopatra (burletta)

- 24 Mistakes in Matrimony — Milly, the Maid with the Milking Pail
- 25 Mistakes in Matrimony — The Eton Boy
- 27 Love's Sacrifice — 'Our Sallie'
- 28 Retribution — The Secret; or, The Hole in the Wall
- 29 Nick of the Woods; or, The Jibbenainosay — State Secrets
- 30 The Robbers of Bohemia — My Wife's Mirror
- 31 Virginius; or, The Roman Father — The Tailor of Tamworth

AUGUST

- 1 (Saturday) Mistakes in Matrimony — Our Sallie; or, The Country Cousin
- 3 Captain Kyd; or, The Wizard of the Wave—Our Sallie; or, The Country Cousin
- 4 Captain Kyd — The Rival Pages
- 5 Captain Kyd — Milly, the Maid with the Milking Pail
- 6 Satan, or; The Devil in Paris — Paddy Miles
- 7 The Lady of the Lake — Antony and Cleopatra (burletta)
- 8 Captain Kyd — The Loan of a Lover
- 10 Richard III; or, The Battle of Bosworth Field
- 11 The Carpenter of Rouen — To Parents and Guardians
- 12 The Carpenter of Rouen — The Swiss Cottage
- 13 The Old House on the Bridge of Notre Dame
- 14 The Old House on the Bridge of Notre Dame
- 15 The Brigand — The Old House on the Bridge
- 17 The Dark Cloud — The Middy Ashore
- 18 The Dark Cloud — Charles II, the Merry Monarch
- 19 Black-Eyed Susan — The Captain Is Not a Miss
- 20 The Rough Diamond; or, Buttons All Over Me — The Old House on the Bridge of Notre Dame
- 21 Catherine Howard — The Jealous Wife
- 22 Catherine Howard — The Jealous Wife
- 24 Catherine Howard — The Two Gregories
- 25 Catherine Howard — Slasher and Crasher
- 26 Catherine Howard — The King's Gardener; or, Nipped in the Bud
- 27 Guy Mannering — The King's Gardener; or, Nipped in the Bud
- 28 Rob Roy — The King's Gardener; or, Nipped in the Bud
- 29 The Dark Cloud — Shandy Maguire
- 31 Aurora Floyd — The Fortunes and Misfortunes of Mr. and Mrs. Peter White

SEPTEMBER

- 1 (Tuesday) Aurora Floyd — A Day in Paris
- 2 Aurora Floyd — Temptation
- 3 The Honeymoon — Aurora Floyd³
- 4 The Man in the Iron Mask — Macbeth
- 5 The Man in the Iron Mask — Betsey Baker
- 7 The Man in the Iron Mask — Nan, the Good-for-Nothing
- 8 The Man in the Iron Mask — The Lottery Ticket
- 9 The World of Fashion — The Queen's Own
- 10 Othello — The Adventures of Captain Frank Bamboozle
- 11 The World of Fashion — The Widow's Victim; or, The Stage-Struck Barber
- 12 Captain Kyd — The Dumb Bell [Belle]
- 14 Macbeth — State Secrets
- 15 La Tisbe [Thisbe] — The Toodles
- 16 Pizarro — The Lottery Ticket
- 17 The Stranger — Ireland As It Was
- 18 Romeo and Juliet — The Stage-Struck Barber
- 19 Richard III — Jean May
- 21 Old Phil's Birthday — The Lottery Ticket
- 22 Old Phil's Birthday — The Laughing Hyena
- 23 The Man of the Iron Hand — Faint Heart Never Won Fair Lady
- 24 Julius Cæsar — The Rough Diamond
- 25 The Romance of a Poor Young Man
- 26 Lucretia Borgia — Simpson & Co.
- 28 Bertram — The Swiss Swains
- 29 Catherine Howard — The Dark Cloud
- 30 The Heart of Midlothian — The Swiss Cottage

OCTOBER

- 1 (Thursday) The Heart of Midlothian
- 2 The Heart of Midlothian — Trying It On
- 3 The Heart of Midlothian — The Laughing Hyena
- 5 Evadne — Ogden at Home
- 6 The Heart of Midlothian — Ogden at Home
- 7 The Heart of Midlothian — Ogden at Home
- 8 The Heart of Midlothian — Simpson & Co.
- 9 King Lear
- 10 The Virginia Cavalier — Nipped in the Bud

³The *Enquirer* announced *The Lottery Ticket*; or 2, 4, 5, 0 instead of *The Honeymoon*.

- 12 *The Lady of the Lake* — Antony and Cleopatra (burletta)
- 13 *Meg Merilles* — *Faint Heart Did Win Fair Lady*
- 14 *The Man in the Iron Mask* — *Faint Heart Did Win Fair Lady*
- 15 *The Marble Heart*
- 16 *The Jewess* — Ogden Worried by Duncan
- 17 *The Virginia Cavalier* — Mr. and Mrs. White
- 19 *Macbeth* — *Trying It On*
- 20 *The Merchant of Venice*
- 21 *Willow Copse* — *My Cousin Joe*
- 22 *Richard III* — *Ticklish Times*
- 23 *The Heart of Midlothian* — *Ticklish Times*
- 24 *The Dark Cloud* — *The Serious Family*
- 26 *The Incognita; or, The Jeweller of St. James's* — *Ticklish Times*
- 27 *The Incognita* — *Box and Cox*
- 28 *Aurora Floyd* — *The Incognita*
- 29 *Mistakes in Matrimony* — *St. Mary's Eve*
- 30 *The Bride of Lammermoor* — *The Obstinate Family*
- 31 *Hamlet* — *Paddy Miles' Boy*

NOVEMBER

- 2 (Monday) *Mary Queen of Scots* — *The Bride of Eighty-Three*
- 3 *Mary Queen of Scots* — *Wept of the Wish-Ton-Wish*
- 4 *Ingomar, the Barbarian* — *Going to Camp Lee; or, The Petticoat Captain*
- 5 *Hamlet* — *Great Expectations*
- 6 *Norah Crenin [Creina]* — *The Artful Dodger* — *Great Expectations*
- 7 *The Robbers* — *Going to Camp Lee*
- 9 *La Belle du Faubourg* — *A Day in Paris*
- 10 *Nick of the Woods* — *The Maiden's Vow; or, The Capture of Courtland*
- 11 No record found
- 12 *Thirty Years* — *Black-Eyed Susan*
- 13 *Norah Crenin [Creina]* — *My Precious Betsey*
- 14 *Eustache, the Condemned* — *My Precious Betsey*
- 16 *The Duke's Wager; or, Marguerite's Colors* — *Ogden at Home; or, Life Among the Critics*
- 17 *She Stoops To Conquer* — *The Loan of a Lover*
- 18 *Still Waters Run Deep* — *The Jacobite; or, 'Wild Ducks'*
- 19 *The Red Rover* — *The Jacobite*
- 20 *The Duke's Wager* — *The Governor's Wife*
- 21 *The Carpenter of Rouen* — *The Governor's Wife*

- 23 Richelieu — The Limerick Boy
- 24 Earnest Maltravers — Why Don't She Marry?
- 25 The Virginia Cavalier — The Middy Ashore
- 26 The Angel of Death
- 27 The Angel of Death
- 28 The Angel of Death

- 30 The Angel of Death

DECEMBER

- 1 (Tuesday) The Angel of Death
- 2 The Angel of Death
- 3 The Angel of Death
- 4 The Wrecker's Daughter — State Secrets
- 5 Matinee: The Angel of Death (not performed)
Evening: Satan in Search of Truth — The French Spy; or, The Siege of Constantia [Constantina]

- 7 The French Spy — An Alarming Sacrifice
- 8 The French Spy — The Bonnie Fish Wife
- 9 The Wrecker's Daughter — State Secrets
- 10 Macbeth — An Alarming Sacrifice
- 11 Simpson & Co. — The French Spy
- 12 Matinee: The Angel of Death
Evening: No record found

- 14 The Wrecker's Daughter — The Captain Is Not a Miss
- 15 Othello — The Phenomenon
- 16 The Heart of Midlothian — The Captain Is Not a Miss
- 17 Napoleon's Old Guard — More Blunders Than One — The Duel in the Dark
- 18 Richard III — The Duel in the Dark
- 19 The Virginia Cavalier — Black-Eyed Susan

- 21 Rob Roy — The Wandering Minstrel
- 22 The Devil in Paris — P. P.; or, The Man and the Tiger
- 23 Massaniello; or, The Eruption of Vesuvius — 'favorite farce'
- 24 The Lottery Ticket — Massaniello
- 25 Massaniello — Beauty and the Beast
- 26 Massaniello — Beauty and the Beast

- 28 The Angel of Death; or, Twelve O'Clock
- 29 The Virginia Cavalier — Black-Eyed Susan
- 30 The Flying Dutchman — The Duel in the Dark
- 31 That Blessed Baby — The Flying Dutchman

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JANUARY

- 1 (Friday) The Virginia Cavalier
- 2 The Virginia Cavalier — A Dead Shot
- 4 The Bride of Lammermoor — A Thumping Legacy
- 5 Nothing To Nurse — Soldier of the Empire — The Sergeant's Intrigue; or, The Change of Base
- 6 Violet; or, The Life of an Actress — A Thumping Legacy
- 7 Andy Blake — The Two Buzzards — The Two Gregories
- 8 Charles II — Nothing To Nurse — Andy Blake
- 9 The Golden Farmer — The Man and the Tiger
- 11 The Robbers — A Bride of Eighty
- 12 Wept of the Wish-Ton-Wish — The Quiet Family (farce)
- 13 The Wild Irish Girl — Poor Miriam's Crime
- 14 Nick of the Woods — The Taming of the Shrew; or, The Day After the Wedding (farce)
- 15 Dreams of Delusion — The Serious Family
- 16 Marton; or, The Pride of the Market — The Poor Soldier
- 18 The Lady of Lyons — The Two Gregories
- 19 The Honey Moon — The Poor Soldier
- 20 Ingomar — The Alpine Maid
- 21 Macbeth — Nan, the Good-for-Nothing
- 22 The Hunchback — The Duel in the Dark
- 23 All That Glitters Is Not Gold — The Swiss Swains
- 25 The Marble Heart
- 26 The Romance of a Poor Young Man
- 27 Lucretia Borgia — Milly, the Maid with the Milking Pail
- 28 Evadne — The Bonnie Fish Wife
- 29 Camille
- 30 The Wreck Ashore — The Artful Dodger

FEBRUARY

- 1 (Monday) The Stranger; or, Misanthropy and Repentance — The Bonnie Fish Wife
- 2 The Wrecker's Daughter — The Artful Dodger
- 3 Evadne; or, The Hall of Statues — 'Caller Herrings'
- 4 Green Bushes; or, A Hundred and Fifty Years Ago — Sketches in India
- 5 The Wife — The Married Rake
- 6 The Angel of Death

- 8 The Virginia Cavalier — My Son Diana
- 9 The Alpine Maid — Ingomar — Sketches of India
- 10 The Angel of Death
- 11 The Italian Wife — Dorsey in a Predicament
- 12 The Lady of the Lake — State Secrets
- 13 The Corsican Brothers
- 15 The Corsican Brothers — 'favorite farce'
- 16 The Corsican Brothers
- 17 The Corsican Brothers — Jean May; or, Mischief Making
- 18 The Soldier's Daughter — My Son Diana
- 19 The Huntress of the Mississippi; or, A Hundred and Fifty Years Ago
— Marriage in the Dark!
- 20 Matinee: The Corsican Brothers
Evening: The Virginia Cavalier — Mr. and Mrs. White
- 22 Macbeth
- 23 Macbeth — The Duel in the Dark
- 24 Marton, the Pride of the Market — Simpson & Co.
- 25 The Ticket-of-Leave Man
- 26 The Ticket-of-Leave Man
- 27 The Ticket-of-Leave Man
- 29 The Ticket-of-Leave Man

MARCH

- 1 (Tuesday) Macbeth — The Trial of Tompkins
- 2 The Ticket-of-Leave Man
- 3 Macbeth — The Trial of Tompkins
- 4 The Corsican Brothers — Mr. and Mrs. White
- 5 Macbeth
- 7 The Trial of Tompkins — Lady Audley's Secret
- 8 The Trial of Tompkins — Lady Audley's Secret
- 9 Lady Audley's Secret — Carte de Visite
- 10 Medea — The Sergeant's Wedding
- 11 Lady Audley's Secret — The Trial of Tompkins
- 12 Matinee: The Ticket-of-Leave Man
Evening: The Corsican Brothers
- 14 Medea — Mr. and Mrs. White
- 15 The Robbers — Carte de Visite
- 16 Medea — A Ticket of Leave (farce)
- 17 Therese; or, The Orphan of Geneva — The Artful Dodger
- 18 The Skeleton Witness; or, Murder at the Mount — The Bonnie Fish
Wife
- 19 The Skeleton Witness — Wilful Murder

- 21 Lady Audley's Secret — Turn Him Out
- 22 Meg Merilles; or, The Gipsey's Prophecy — Wilful Murder
- 23 The Skeleton Witness; or, Murder at the Mount — Turn Him Out
- 24 Don Cæsar de Bazan; or, A Match for a King — A Ticket of Leave
- 25 Pizzaro — Faint Heart Did Win Fair Lady
- 26 The Ticket-of-Leave Man; or, The Returned Convict

- 28 The Rag Picker; or, The Mysteries of Paris — 'new farce'
- 29 The Rag Picker — The Captain Is Not a Miss
- 30 Macbeth — The Bonnie Fish Wife
- 31 The Iron Chest; or, Ambition and Remorse — The Duel in the Dark

APRIL

- 1 (Friday) Othello — 'new farce'
- 2 Richard III; or, The Battle of Bosworth Field — The Swiss Cottage;
or, The Soldier's Return

- 4 Ingomar, the Barbarian — A Kiss in the Dark
- 5 The Marble Heart — Milly, The Maid with the Milking Pail
- 6 The Marble Heart — The Harmonians (minstrels)
- 7 LaTour de Nesle — The Harmonians
- 8 Closed
- 9 The Corsican Brothers — The Harmonians

- 11 A New Way To Pay Old Debts — The Harmonians
- 12 Miscegenation; or, A Virginia Negro in Washington — The Miser of
Marseilles; or, The Seven Clerks and the Three Thieves
- 13 The Roll of the Drum; or, The Battle of Manassas — Miscegenation
- 14 The Roll of the Drum; or, The Vivandiere — Miscegenation
- 15 The Roll of the Drum — Miscegenation
- 16 Matinee: The Roll of the Drum
Evening: Richelieu

- 18 The Harmonions — The Old House on the Bridge of Notre Dame
- 19 The Virginia Cavalier — The Harmonians — 'new farce'
- 20 Camille; or, The Fate of a Coquette
- 21 Nick of the Woods — The Trial of Tompkins
- 22 Catherine Howard — The Rough Diamond
- 23 Catherine Howard — The Rough Diamond

- 25 The Lady of Lyons — Jean May
- 26 Norah Crenin [Creina]; or, The White Boys — The Governor's Wife
- 27 Erin; or, Rory O'Moore [O'More] — Pas de Fascination; or, The
Adventures of Lola Montes [Montez]
- 28 The Angel of Death; or, Twelve O'Clock

- 29 Dreams of Delusion — Lola Montes [Montez]
 30 Jonathan Bradford; or, Murder at the Roadside Inn — Mr. and Mrs. White

MAY

- 2 (Monday) Jonathan Bradford; or, Circumstantial Evidence — Lend Me Five Shillings
 3 Jonathan Bradford; or, Circumstantial Evidence — Lend Me Five Shillings
 4 The Duchess of Malfi — Lend Me Five Shillings
 5 The Duchess of Malfi — Jenny Lind at Last
 6 Guy Mannering — Jenny Lind at Last
 7 Jack Sheppard — Beauty and the Beast
 9 The Ghost of the Dismal Swamp
 10 The Ghost of the Dismal Swamp
 11 Closed
 12 Closed
 13 Closed
 14 Closed
 16 Closed
 17 Closed
 18 Closed
 19 Closed
 20 The Ghost of the Dismal Swamp; or, Marteau, the Guerrilla
 21 The Ghost of the Dismal Swamp
 23 London Assurance
 24 The Skeleton Witness — Sketches in India
 25 Jack Sheppard — Beauty and the Beast
 26 The Ghost of Audley Court
 27 The Heart of Midlothian
 28 Matinee: The Ghost of the Dismal Swamp
 Evening: The Ghost of the Dismal Swamp — The Highwayman's Holiday
 30 Richard III
 31 Romeo and Juliet — Mr. and Mrs. Battle

JUNE

- 1 (Wednesday) Murder at the Mound [Mount] — The Highwayman's Holiday
 2 Ion — Mr. and Mrs. Battle⁴

⁴This is the bill advertised in the *Examiner*. The *Sentinel* advertisement announced *The Lady of Lyons*, *The Lady of the Lions*, and *Ogden's Adventure*. *Ogden's Adventure* was also announced for June 3 and June 4. It was not performed until June 16.

- 3 The Lady of Lyons — The Lady of the Lions — Ogden's Adventure
- 4 The Battle of Chickamauga — The Maid of Munster — Ogden's Adventure
- 6 Rob Roy — Mr. and Mrs. Battle; or, Matrimonial Battles
- 7 Still Waters Run Deep — Ici On Parle Francais
- 8 The Ticket-of-Leave Man
- 9 Pure Gold
- 10 Pure Gold
- 11 The Ghost of the Dismal Swamp
- 13 Connor the Rash, the Knight of Arva — The Poor Soldier
- 14 290; or, The Alabama — The Alabama, the Two Hundred Ninety — Paddy Miles, the Limerick Boy
- 15 Pure Gold
- 16 The Lady of the Lions — The 290 — Ogden's Adventure
- 17 Connor the Rash — The Dutchman's Ghost
- 18 Scenes of the War
- 20 Scenes of the War
- 21 Macbeth — An Alarming Sacrifice
- 22 The Virginia Cavalier
- 23 Faint Heart Never Won Fair Lady — Ogden's Adventure — Somebody Else
- 24 Jacob Vane, the Deal Boatman — The Dutchman's Ghost
- 25 Jacob Vane — Where's Your Wife?
- 27 The Will; or, Poor Miriam's Crime — Where's Your Wife?
- 28 Eleanor's Victory
- 29 Poor Miriam's Crime — Easy Shaving
- 30 The Ticket-of-Leave Man

JULY

- 1 (Friday) A Charming Woman — Ici On Parle Francais
- 2 A Charming Woman — A. S. S.
- 4 Obedience to Orders — A Post of Honor
- 5 The Ghost of the Mound — Which Shall I Marry?
- 6 A Post of Honor — The Fairy Circle — Andy Blake; or, Grandmother's Pet
- 7 The Fairy Circle — My Cousin Tom — A. S. S.
- 8 Simpson & Co. — My Cousin Tom — My Husband's Ghost
- 9 Take That Girl Away — The Pet of the Public
- 11 Take That Girl Away — Married at Any Price
- 12 My Husband's Ghost — The Area Belle — Which Shall I Marry?

- 13 Take That Girl Away — Marriage at Any Price
- 14 No record found
- 15 The Cabinet Question — Shandy Maguire
- 16 The Young Scamp — The Pirate's Legacy
- 18 The Cabinet Question — The Pirate's Legacy
- 19 The Siege of Vicksburg
- 20 Our Wife — The Bonny Fish Wife
- 21 Leap Year; or, A Play in Defense of Ladies Rights (not performed)
- 22 The Silver Lining — The French Spy
- 23 The Pirate Kyd — The Little Sentinel
- 25 Take That Girl Away — Scan Mag
- 26 The Flying Dutchman; or, The Phantom Ship — The Area Bell [Belle]
- 27 The Adventures of Terence O'Grady — Going to the Theatre
- 28 The Red Rover — Going to the Theatre
- 29 The Silver Lining; or, A Lining of the Heart — The Dumb Bell [Belle]
- 30 The Red Rover — The Little Sentinel

AUGUST

- 1 (Monday) Leap Year — Two Gay Deceivers
- 2 The Silver Lining — A. S. S.
- 3 Leap Year; or, Cousin Dimple — Two Gay Deceivers; or, Grey and White
- 4 The Incognita; or, The Jeweller of St. James — The Dutchman's Ghost; or, It's All Right
- 5 The Corsican Brothers; or, The Vendetta
- 6 Sixteen String Jack — A Kiss in the Dark
- 8 The Ghost of the Dismal Swamp
- 9 Sixteen String Jack — The Little Sentinel
- 10 The Lady of the Lake
- 11 The Bohemians of Paris
- 12 The Bohemians of Paris
- 13 Macbeth; or, The Thane of Cawdor
- 15 East Lynne; or, The Elopement — Nature and Philosophy; or, The Youth That Never Saw a Woman
- 16 East Lynne; or, The Elopement
- 17 East Lynne — Orange Blossoms
- 18 East Lynne — Orange Blossoms
- 19 Jessie Brown; or, The Relief of Lucknow — The Moustache Movement
- 20 East Lynne — 'new comedietta'

- 22 East Lynne — Going to Ashland on the Excursion Train
- 23 East Lynne — Going to Ashland on the Excursion Train
- 24 Fanchon, the Cricket
- 25 Matinee: East Lynne (postponed until August 26)
Evening: Fanchon, the Cricket
- 26 Matinee: East Lynne
Evening: East Lynne — Going To See Wells
- 27 Leah — Going To See Wells
- 29 Leah — The Rival Pages
- 30 East Lynne — The Captain Is Not a Miss
- 31 Camille — Mr. and Mrs. White

SEPTEMBER

- 1 (Thursday) East Lynne — The Unfortunate Miss Bailey
- 2 Leah — The Unfortunate Miss Bailey
- 3 Black-Eyed Susan — The Artful Dodger
- 5 East Lynne — The '290'
- 6 Romeo and Juliet — The Boarding House
- 7 Aurora Floyd
- 8 Aurora Floyd
- 9 Matinee: Aurora Floyd
Evening: Camille — The Militia of '76
- 10 East Lynne
- 12 Armand — The Militia of '76
- 13 The Romance of a Poor Young Man — Po-Ca-Hon-Tas
- 14 The Angel of Death
- 15 The Heart of Midlothian — Betsey Baker
- 16 Evadne — Po-Ca-Hon-Tas
- 17 Armand — The Militia of '76
- 19 The Marble Heart — Which Shall I Marry?
- 20 Willow Copse — The Rough Diamond
- 21 La Tour de Nesle — Ireland As It Was
- 22 The Maniac Lover — The Jibbenainosay
- 23 Damon and Pythias — The Married Rake
- 24 Still Waters Run Deep — Black-Eyed Susan
- 26 Brutus
- 27 The Rag-Picker — Ogden's Adventure
- 28 The French Spy
- 29 The Mysterious Stranger — Po-Ca-Hon-Tas
- 30 The Corsican Brothers

OCTOBER

- 1 (Saturday) Closed
- 3 Closed
- 4 Closed
- 5 Closed
- 6 Closed
- 7 The ----- in Paris; or, The Mysterious Stranger — Po-Ca-Hon-Tas
- 8 Marton, Pride of the North — Andy Blake, the Irish Diamond
- 10 The Iron Chest — The Honeymoon
- 11 The Wandering Boys; or, The Castle of St. Olival — Katharine and Petruchio; or, The Taming of the Shrew
- 12 St. Mary's Eve; or, A Solway Story — The Middy Ashore; or, Tom Cringle Ahoy
- 13 The French Spy — The Unfortunate Miss Bailey
- 14 Married Life — The Bonnie Fish Wife
- 15 The Life of an Actress; or, Glimpses at Stage Life — The Belle's Stratagem; or, A Dead Shot
- 17 The Daughter of the Regiment — All That Glitters Is Not Gold
- 18 The Daughter of the Regiment — The Irish Emigrant
- 19 The Daughter of the Regiment — Married Life
- 20 The Ticket-of-Leave Man
- 21 Richelieu; or, The Conspiracy — The Swiss Swains
- 22 The Robbers; or, The Forests of Bohemia — Our Sallie
- 24 The Lady of Lyons; or, Love and Pride — The Pet of the Public
- 25 Pizarro; or, The Death of Rolla — Cousin Tom
- 26 Portraits — The Alpine Maid; or, The Swiss Swains
- 27 Richard III — The Swiss Cottage
- 28 Lucretia Borgia; or, The Poisoner — Obedience to Orders
- 29 The Flying Dutchman; or, The Phantom Ship — My Cousin Tom
- 31 Pure Gold

NOVEMBER

- 1 (Tuesday) Oliver Twist — Betsey Baker
- 2 The Wife; or, The Father's Grave (A Tale of Mantua) — Asmodeus
- 3 Satan in Paris — The Loan of a Lover
- 4 Macbeth — The Pet of the Public
- 5 Oliver Twist — The Rough Diamond
- 7 The Daughter of the Regiment — All That Glitters Is Not Gold
- 8 Belphegor, the Mountebank — The Alpine Maid
- 9 Belphegor, the Mountebank — Love in Humble Life

- 10 Othello, the Moor of Venice — The Highwayman's Holiday
- 11 The Ticket-of-Leave Man
- 12 Belphegor, the Mountebank — The Noble Soldier; or, A Husband on Trial
- 14 The Man in the Iron Mask — The Widow's Victim
- 15 The Man in the Iron Mask — Slasher and Crasher
- 16 The Hunchback — The Eton Boy
- 17 The Hunchback — The Eton Boy
- 18 The Dream at Sea; or, The Cornish Wreckers — A Ticket of Leave
- 19 Meg Merilles — The Merry Cobbler; or, Contentment versus Riches
- 21 The Charming Widow — The Daughter of the Regiment
- 22 Camille — Slasher and Crasher
- 23 The Daughter of the Regiment — The Honeymoon
- 24 Alone; or, Charles Tyrrell — The Highwayman's Holiday
- 25 The Charming Widow — The Barrack Room; or, Obedience to Orders
- 26 The Ticket-of-Leave Man
- 28 The Merchant of Venice — Our Sallie
- 29 The Corsican Brothers — The Bonnie Fish Wife
- 30 East Lynne — The Sergeant's Wedding

DECEMBER

- 1 (Thursday) Richelieu — The Bonnie Fish Wife
- 2 Camille; or, The Fate of a Coquette — The Highwayman's Holiday
- 3 Hamlet — Our Sallie
- 5 The Stranger; or, Misanthropy and Repentance — Marriage at Any Price
- 6 La Belle du Faubourg; or, The Hospital for Foundlings — The Duel in the Dark
- 7 Marton, the Pride of the Market — The Lady of the Lions
- 8 The Lost Heir; or, The Gipsy's Prophecy — Simpson & Co.
- 9 Lucretia Borgia; or, the Poisoner — Beauty and the Beast
- 10 Jonathan Bradford; or, The Murder at the Wayside Inn — Black-Eyed Susan
- 12 Mary Queen of Scots; or, The Escape from Loch Leven — The Lady of the Lions
- 13 Mary Queen of Scots — Po-Ca-Hon-Tas
- 14 La Tisbe [Thisbe], the Actress of Padua — The Highwayman's Holiday; or, Come Out of Them Boots
- 15 One Hundred Years Ago; or, Bonnie Green Bushes — Marriage at Any Price
- 16 Katty O'Sheal — Therese, the Orphan of Geneva

- 17 The Veteran Soldier's Return — Katty O'Sheal — The Lady of the Lions
- 19 Dick Turpin and Tom King — Po-Ca-Hon-Tas, Ye Gentle Savage
- 20 The Cricket on the Hearth — The Lady and the Devil
- 21 The Cricket on the Hearth — Dick Turpin and Tom King
- 22 The Lady of Lyons — The Lady of Lions
- 23 Katty O'Shiel [O'Sheal]; or, One of the Family — The Escape from Loch Leven
- 24 Lady Audley's Secret — My Son Diana
- 26 La Petit[e] Savoyard (first announced for December 22 as *The Pearl of Savoy* and postponed)
- 27 La Petit[e] Savoyard — I've Eaten My Friend
- 28 East Lynne — The Pet of the Public
- 29 Pure Gold; or, Circumstantial Evidence — The Pet of the Public
- 30 The Convict's Return; or, Poor Miriam's Crime — Marriage at Any Price
- 31 Black-Eyed Susan; or, All in the Downs — The Daughter of the Regiment

1865

JANUARY

- 2 (Monday) The Return of the Wanderer — One of the Family
- 3 The Ticket-of-Leave Man — One of the Family
- 4 St. Mary's Eve — Andy Blake; or, Grandmother's Pet
- 5 The Wild Irish Girl — The Rough Diamond; or, My Cousin Joe
- 6 The Wild Irish Girl — My Dress Boots
- 7 Satan in Paris; or, The Mysterious Stranger — The Lady of the Lions
- 9 Catherine Howard; or, The Wife Slayer — 'new farce'
- 10 The French Spy; or, The Fall of Algiers — My Dress Boots
- 11 Fanchon — 'new farce'
- 12 Fanchon — The Little D———'s Share
- 13 The Wild Irish Girl — The Convict's Return; or, Poor Miriam's Crime
- 14 Fanchon — The Toodles
- 16 Medea, the Forsaken — Katty O'Sheal; or, One of the Family
- 17 Medea — The Pet of the Public⁵
- 18 Fanchon — The Eton Boy

⁵This bill was announced in the *Examiner* and was the bill performed as verified by a review in the *Courier* of January 18, 1865. The *Sentinel*, however, advertised *Dot* and *The Wandering Boys of Switzerland* for this date.

- 19 Fanchon — Black-Eyed Susan
- 20 Camille; or, The Fate of a Coquette — The Highwayman's Holiday
- 21 The Old Farmer — Ireland As It Was
- 23 The Governor's Wife — Ireland As It Was
- 24 Fanchon; or, The Festival of St. Andoch — The Eton Boy
- 25 Incognita; or, The Jeweller of St. James — The Pet of the Public
- 26 Il Trovatore — The Pet of the Public
- 27 Il Trovatore — Andy Blake; or, Grandmother's Pet
- 28 Il Trovatore — Unlimited Confidence
- 30 Il Trovatore — Unlimited Confidence
- 31 Plot and Passion

FEBRUARY

- 1 (Wednesday) Plot and Passion — The Bonnie Fish Wife
- 2 Fanchon⁶
- 3 Il Trovatore — Nail Em Tight
- 4 Little Barefoot
- 6 Little Barefoot
- 7 Little Barefoot
- 8 The Drunkard — The Highwayman's Holiday; or, The Little Chap in Boots
- 9 Domestic Happiness versus World Pleasures — The Jacobite
- 10 Il Trovatore — 'Go Away;' or, Somebody Else
- 11 Domestic Happiness versus Worldly Pleasures — Katty O'Sheal
- 13 Little Barefoot
- 14 Fanchon; or, The Festival of St. Andoch
- 15 The Brigand; or, The Life of Allesandro Massaroni — Why Don't She Marry?
- 16 The Wandering Boys — The Brigand
- 17 The Brigand
- 18 The Brigand — The Lady of the Lions
- 20 The Loan of a Lover — The Brigand — Lucie de Lammermoor (parody)
- 21 My Dress Boots — The Brigand
- 22 A Bride of Eighty — The Brigand
- 23 Forget and Forgive — The Bonnie Fish Wife
- 24 Forget and Forgive — A Dream of the Future
- 25 Matinee: The Brigand
Evening: Forget and Forgive — A Dream of the Future

⁶*Fanchon* was announced in the *Examiner*; *Il Trovatore* and *Which Shall I Marry?* were announced in the *Sentinel*.

27 Forget and Forgive — A Dream of the Future

28 Il Trovatore — The Pet of the Public

MARCH

1 (Wednesday) The Brigand — The French Spy

2 A Dream of the Future — The Little Chap in the Big Boots

3 Robespierre; or, Two Days of the French Revolution

4 Matinee: Il Trovatore

Evening: Robespierre; or, The Fate of Selfishness — Mr. and Mrs. Battle

6 Robespierre — The Lady of the Lions

7 Robespierre — An April Fool

8 Mary Price — The French Spy

9 The Adventures of a Waiting Maid — The Brigand

10 Il Trovatore — The Lady of the Lions

11 The Syrene of Paris

13 Robespierre; or, The Fate of Selfishness — Mr. and Mrs. Battle

14 Il Trovatore — The Brigand

15 Marteau, the Carpenter of Rouen; or, The Massacre of St. Bartholomew — Bob Nettles

16 The Siren of Paris — Katty O'Shiel [O'Sheal]

17 Forget and Forgive — The Brigand

18 Lady Audley's Secret

20 The Minister of Police and the French Detective — The Lady of the Lions

21 Lady Audley's Secret — The Brigand

22 Sixteen String Jack, the Gallant Highwayman — An Object of Interest

23 The Carpenter of Rouen — Andy Blake; or, Grandmother's Pet

24 Sixteen String Jack, the Gallant Highwayman — The Brigand

25 Maritana — An Object of Interest

27 Robespierre; or, The Fate of Selfishness — The Brigand

28 Aurora Floyd — The Young Actress

29 Aurora Floyd — Dreams of the Future

30 Il Trovatore — An April Fool

31 The Skeleton Witness — An April Fool

APRIL

1 (Saturday) Norma (travesty) — Maritana; or, A Match for a King

3 Nell Gwynn — Norma (travesty) (announced; not performed)

REPERTORY
of the Richmond Theatre company,
 1861 — 1865

1. A.S.S. (farce by John Medex Maddox). 1864: July 2, 7, August 2
2. Abelard and Heloise (drama by John Baldwin Buckstone). 1862: July 16, 25 (as *Abelard and Eloise*)
3. Actors in the Olden Time. 1862: September 1
4. Actress of Padua, The (drama by Gilbert Abbott À Beckett). 1863: February 13, 14, April 1, September 15 (as *La Tisbe* [*Thisbe*]); 1864: December 14 (as *La Tisbe* [*Thisbe*], *the Actress of Padua*)
5. Adrienne, the Actress (drama adapted by Fanny Herring from *Adrienne Lecouvreur* by Augustin Eugène Scribe and Gabriel Jean Baptiste Ernest Wilfrid Legouvé). 1862: October 21
6. Adventures of a Waiting Maid, The (domestic drama by George William MacArthur Reynolds). 1865: March 8 (as *Mary Price*), 9
Adventures of Captain Frank Bamboozle, The *See* Bamboozling
7. Adventures of Peter Peabody, The. 1862: January 15
8. Adventures of Terence O'Grady, The. 1864: July 27
9. Agnes de Vere (drama by John Baldwin Buckstone). 1862: August 18, 21, October 18
10. Alabama, the Two Hundred Ninety, The ('new farce'). 1864: June 14
11. Alarming Sacrifice, An (farce by John Baldwin Buckstone). 1862: October 15, November 29; 1863: March 5, December 7, 10; 1864: June 21
All Is Not Gold That Glitters *See* All That Glitters Is Not Gold
12. All That Glitters Is Not Gold (comic drama by Thomas Morton, the younger, and John Maddison Morton). 1861: December 14; 1862: January 24, May 26 (as *All Is Not Gold That Glitters*), June 10, October 4; 1863: January 6, April 23; 1864: January 23, October 17, November 7
Alone *See* Ion
- Alpine Maid, The; or, The Swiss Swains *See* Swiss Swains, The
13. Andy Blake; or, Grandmother's Pet (by Dion Boucicault). 1861: December 12; 1862: June 20 (as *Andy Blake, the Irish Diamond*); 1864: January 7, 8, July 6, October 8 (as *Andy Blake, the Irish Diamond*); 1865: January 4, 27, March 23
14. Angel of Death, The; or, Twelve O'Clock (drama advertised as 'by a gentleman of this city' (probably C. R. Bricken); probably based on William E. Suter's *The Angel of Midnight, a Legend of Terror*

- adapted and translated from *L'Ange de Minuit* by Theodore Barrière and Edouard Plouvier). 1863: November 26, 27, 28, 30, December 1, 2, 3, 5 (matinee), 12 (matinee), 28; 1864: February 6, 10, April 28, September 14
15. Antony and Cleopatra (burletta by Charles Selby). 1863: July 23, August 7, October 12
 16. April Fool, An ('new local farce'; probably adapted from April Fool by William Brough and Andrew Halliday [*i.e.*, Andrew Halliday Duff]). 1865: March 7, 30, 31
 17. Area Bell[e], The (farce by William Brough and Andrew Halliday [*i.e.*, Andrew Halliday Duff]). 1864: July 12, 26
 18. Armand; or, The Peer and the Peasant (drama by Anna Cora Ogden Mowatt (later Ritchie)). 1863: June 22; 1864: September 12, 17
 19. Artful Dodger, The (farce). 1863: November 6; 1864: January 30, February 2, March 17, September 3
 20. As You Like It (comedy by William Shakespeare). 1862: June 26, 27; 1863: February 9, 10
 21. Asmodeus; or, The Devil's Share (comedy by Thomas Archer adapted from Augustin Eugène Scribe's *Part du Diable*). 1862: April 14 (as *Asmodious* [*sic*]; or, *The Devil's Share*), 19; 1863: January 26, July 14; 1864: November 2; 1865: January 12 (as *The Little Devil's Share*)
 22. Aurora Floyd ('new play dramatized for this theatre,' *i.e.*, an adaptation of Charles Gayler's melodrama based on Mary Elizabeth Braddon Maxwell's novel of the same title). 1863: August 31, September 1, 2, 3, October 28; 1864: September 7, 8, 9 (matinee); 1865: March 28, 29
 23. Bamboozling (comedietta by Thomas Egerton Wilks). 1862: February 7, 10, 11, March 5, October 20, November 18; 1863: January 23 (as *A Husband for an Hour*), July 18 (as *The Adventures of Captain Frank Bamboozle*), September 10 (as *The Adventures of Captain Frank Bamboozle*)
 24. Barrack Room, The; or, The Soldier of Fortune (farce by Nathaniel Thomas Haynes Bayly). 1862: March 18, 22, May 1 (as *The Soldier of Fortune*), October 18; 1863: January 22, May 29; 1864: July 4 (as *Obedience to Orders*), October 28 (as *Obedience to Orders*), November 25 (as *The Barrack Room; or, Obedience to Orders*)
 25. Battle of Chickamauga, The. 1864: June 4
Battle of Courtland, The *See* The Maiden's Vow
 26. Battle of Leesburg or Ball's Bluff, The (by H. Barnes). 1863: June 4,

27. *Beauty and the Beast* (extravaganza; fairy burletta by James Robinson Planché). 1862: August 12, 13, 14 (matinee), 14, 15, 16, 19, 20 (matinee); 1863: December 25, 26; 1864: May 7, 25, December 9
28. *Belle du Faubourg, La*; or, *The Hospital for Foundlings*. 1861: December 3 (as *Madelaine, the Belle of the Faubourg*); 1862: June 12; 1863: November 9; 1864: December 6
Belle's Stratagem, The See *Dead Shot, A*
29. *Belphegor, the Mountebank* (drama by Charles Webb from the French of Adolphe d'Ennery [*i.e.*, Adolphe Philippe] and Edouard Fournier). 1862: November 17, 18, 19, 20; 1863: January 16; 1864: November 8, 9, 12
30. *Bertram* (tragedy by Charles Robert Maturin). 1862: February 5; 1863: September 28
31. *Betsey Baker* (farce by John Maddison Morton). 1861: November 5; 1862: February 18, July 12, 17, August 2, October 9; 1863: November 13 (as *My Precious Betsey*), 14 (as *My Precious Betsey*); 1864: August 25, September 15, November 1
32. *Black-Eyed Susan*; or, *All in the Downs* (melodrama by Douglas Jerrold). 1861: December 7, 13; 1862: May 9, June 20, 23, August 27, October 17, November 22; 1863: January 28, March 14, May 8, August 19, September 5, November 12, December 19, 29; 1864: September 3, 24, December 10, 31; 1865: January 19
33. *Blue Devils, The* (farce by George Colman, the younger, after Joseph Patrat's *L'Anglais; ou, La Fou Raisonable*). 1862: September 1, 10
34. *Boarding House, The* (musical farce by Samuel Beazley). 1864: September 6
Bob Nettles See *To Parents and Guardians*
Bobby Breakwindow See *New Footman, The*
35. *Bohemians of Paris, The* (probably John Baldwin Buckstone's melodrama, *Bohemians*; or, *The Mysteries of Crime*). 1864: August 11, 12
36. *Bonnie Fish Wife, The* (farce by Charles Selby). 1863: December 8; 1864: January 28, February 1, March 18, 30, July 20 (as *The Bonny Fish Wife*), October 14, November 29, December 1; 1865: February 1, 23
37. *Boots at the Swan* (farce by Charles Selby). 1862: February 19, November 8, 17
38. *Born to Good Luck* (farce by Tyrone Power). 1862: August 19, 21; 1863: January 24
39. *Box and Cox* (farce by John Maddison Morton). 1862: April 23, December 9; 1863: January 16, October 27

- Bride of Eighty, A *See* Sergeant's Wedding, The
 Bride of Eighty-Three, The *See* Sergeant's Wedding, The
40. Bride of Lammermoor (melodrama by Thomas John Dibdin based on the novel by Sir Walter Scott). 1861: December 4, 10; 1862: April 28, July 1, November 25; 1863: February 28, October 30; 1864: January 4
- Bride of Seventy, A *See* Sergeant's Wedding, The
41. Brigand, The; or, The Life of Allesandro Massaroni (drama by James Robinson Planché). 1863: August 15; 1865: February 15, 16, 17, 18, 20, 21, 22, 25 (matinee), March 1, 9, 14, 17, 21, 24, 27
42. Brigand's Son, The (melodrama by William Henry Oxberry). 1862: September 23; 1863: July 16 (as *Matteo Falcone; or, The Brigand and His Son*)
43. Broken Sword, The (melodrama by William Dimond). 1863: May 6
44. Brutus (tragedy by John Howard Payne). 1864: September 26
45. Bryan O'Linn [O'Lynn] (drama by S. D. Johnson). 1862: August 15, December 24
- Buttons All Over Me *See* Rough Diamond, The
46. Cabinet Question, The (comic drama by James Robinson Planché). 1864: July 15, 18
- 'Caller Herrings' *See* Norah Crenin [Creina]
48. Camille; or, The Fate of a Coquette (drama by Alexandre Dumas *fils* adapted by Matilda Heron). 1861: December 2; 1862: March 11, May 3; 1863: April 24, 30, May 21, June 19; 1864: January 29, April 20, August 31, September 9, November 22, December 2; 1865: January 20
48. Captain Charlotte (comedy by Edward Stirling translated from *Le Capitaine Charlotte*, comedie-vaudeville by Jean François Alfred Bayard and Philippe François Pinel DuManoir). 1862: December 13; 1863: April 9
49. Captain Is Not a Miss, The (musical farce by Thomas Egerton Wilks). 1862: February 13, 14; 1863: July 13, 16, August 19, December 14, 16; 1864: March 29, August 30
50. Captain Kyd, the Wizard of the Wave (drama by F. C. Wemyss based on Joseph Holt Ingraham's novel of the same title). 1863: August 3, 4, 5, 8, September 12; 1864: July 23 (as *The Pirate Kyd*)
51. Carpenter of Rouen, The (romantic drama by Joseph Stevens Jones). 1863: April 16, 17, 18, August 11, 12, November 21; 1865: March 15 (as *Marteau, the Carpenter of Rouen; or, The Massacre of St. Bartholomew*), 23

52. Carte de Visite (farce by Montague Williams and Sir Francis Cowley Burnand). 1864: March 9, 15
Catharine and Petruccio *See* Katharine and Petruccio
53. Catherine Howard; or, The Wife Slayer (drama by Alexandre Dumas adapted by William E. Suter). 1863: August 21, 22, 24, 25, 26, September 29; 1864: April 22, 23; 1865: January 9
54. Cavalier, The (drama). 1862: April 25, 26, June 24, December 10 (as *Intrigues*); 1863: January 3, February 20 (as *Intrigues of the Court of the Stewarts* [Stuarts]), 26 (as *Intrigues of the Court of the Stewarts* [Stuarts])
55. Change of Base; or, The Sergeant's Intrigue (farce by Richard D'Orsey Ogden). 1862: November 10 (as *The Strategist*; or, '*A Change of Base*'); 1863: April 10 (as *The Sergeant's Intrigues*), 16, May 6, 28 (as *Change of Base*; or, *The Sergeant's Stratagem*); 1864: January 5 (as *The Sergeant's Intrigue*; or, *Change of Base*)
56. Charles II; or, The Merry Monarch (comedy by John Howard Payne and Washington Irving based on *La Jeunesse de Henri V* by A. V. Pineux-Duval). 1861: December 17, 30; 1862: August 7; 1863: June 9, August 18; 1864: January 8
57. Charming Woman, A (comedy by Charles Wigan). 1864: July 1, 2
58. Charming Widow, The. 1864: November 21, 25
59. Christmas Eve; or, The Duel in the Snow (advertised as by Edmund R. Dalton, actually by Edward Fitzball). 1861: December 24, 25, 26; 1863: June 13, 15
60. Confederate Minstrels, The. 1862: January 20, 21, 22, 23, 24, 25
Conjugal Lesson, A *See* Mr. and Mrs. White
61. Connor the Rash, Knight of Arva. 1864: June 13, 17
62. Conscript, The; or, The Substitute ('a new piece for the times'). 1862: April 2
Convict's Return, The *See* Poor Miriam's Crime
63. Cool as a Cucumber (farce by William Blanchard Jerrold). 1861: November 30, December 2
64. Corsican Brothers, The; or, the Vendetta (melodrama by Dion Boucicault after Alexandre Dumas' novel *Les Frères Corses*). 1862: May 15, 16, 23, July 1, 5, 12, 19, 26, November 22, December 5; 1863: January 28; 1864: February 13, 15, 16, 17, 20 (matinee), March 4, 12, April 9, August 5, September 30, November 29
65. Council of Ten, The. 1862: April 1
Cousin Joe *See* Rough Diamond, The
Cousin Tom *See* My Cousin Tom

66. Cramond Brig (drama by William Henry Wood Murray after Robert Dodsley's tale 'The Miller of Mansfield'). 1862: December 10, 18
67. Cricket on the Hearth, The (drama by Albert Richard Smith based on Charles Dickens' novel of the same title). 1864: December 20, 21 *See also* Dot
68. Cross of Gold, The. 1861: November 9; 1862: April 18
69. Damon and Pythias (tragedy by John Banim). 1862: June 16, December 16; 1864: September 23
70. Dark Cloud, The (drama by Arthur Sketchley [i.e. George Rose]). 1863: August 17, 18, 29, September 29, October 24
71. Daughter of the Regiment, The (drama by Edward Fitzball after *La Fille du Régiment* by Jules Henri Vernoy de Saint-Georges and Jean François Alfred Bayard). 1863: June 25, 26; 1864: October 17, 18, 19, November 7, 21, 23, December 31
72. Day After the Wedding, The (comedy by Marie Therese Kemble DeCamp). 1861: November 5, 14; 1862: May 2, December 2; 1864: January 14 (as *The Taming of the Shrew*; or, *The Day After the Wedding*)
73. Day in Paris, A; or, A Lesson for Husbands (farce by Charles Selby). 1862: January 15 (as *A Lesson for Husbands*), April 15, 18; 1863: April 6, 28, September 1, November 9
74. Dead Shot, A (farce by John Baldwin Buckstone). 1861: December 2; 1862: February 28; 1864: January 2
Delicate Ground *See* Liberty, Equality, Fraternity
75. Denouncer, The; or, The Seven Clerks and the Three Thieves (romantic drama by Thomas Egerton Wilks). 1862: January 25; 1864: April 12 (as *The Miser of Marseilles*; or, *The Seven Clerks and the Three Thieves*)
76. Devil in Paris, The; or, The Mysterious Stranger (drama by Charles Selby adapted from the vaudeville *Satan; ou, Le Diable à Paris* by Louis François Clairville and Damirir). 1862: August 25, 30, October 15; 1863: January 22 (as *Satan in Paris*), May 8 (as *Satan in Paris*), August 6 (as *Satan*; or, *The Devil in Paris*), December 22; 1864: September 29 (as *The Mysterious Stranger*), October 7, 25 (as *Satan in Paris*), November 3 (as *Satan in Paris*); 1865: March 7 (as *Satan in Paris*)
77. Dick Turpin and Tom King (serio-comic drama by William E. Suter). 1864: December 19, 21
78. Did You Ever Send Your Wife to Petersburg? (advertised as a 'new local farce'; adapted from Joseph Stirling Coyne's *Did You Ever*

- Send Your Wife to Camberwell?*). 1862: August 4, 6, 9, 26, October 1, November 14, 21, December 27; 1863: June 12
79. Domestic Happiness versus Worldly Pleasures. 1865: February 9, 11
80. Don Cæsar de Bazan; or, A Match for a King (drama adapted by Mark Lemon and George Abbott À Beckett from the French of Philippe François Pinel DuManoir and Adolphe d'Ennery [*i.e.*, Adolphe Philippe]). 1862: February 22, August 4, 22, November 3; 1863: January 15, April 6; 1864: March 24 *See also* Maritana
81. Dorsey in a Predicament (farce). 1864: February 11
82. Dot (drama by Dion Boucicault based on Charles Dickens' *The Cricket on the Hearth*). 1865: January 17 *See also* Cricket on the Hearth, The
83. Douglas (tragedy by John Home). 1862: August 8, 11
84. Dream at Sea, The; or, The Cornish Wreckers (drama by John Baldwin Buckstone). 1863: May 20; 1864: November 18
85. Dream of the Future, A (comedy by Charles Dance). 1865: February 24, 25, 27, March 2, 29 (as *Dreams of the Future*)
86. Dreams of Delusion (drama by Palgrave Simpson). 1864: January 15, April 29
87. Drunkard, The; or, The Fallen Saved (domestic drama by William Henry Smith). 1863: May 4, 5; 1865: February 8
88. Duchess of Malfi (tragedy by John Webster). 1864: May 4, 5
89. Duel, The; or, The Husband's Revenge (drama by Tom Taylor). 1863: January 23, February 12
90. Duel in the Dark, The (farce by Joseph Stirling Coyne). 1863: January 15, 20, February 2, March 20, 27, June 10, December 17, 18, 30; 1864: January 22, February 23, March 31, December 6
Duel in the Snow, The; or, Christmas Eve *See* Christmas Eve
91. Duke's Wager, The; or, Marguerite's Colors (drama by Frances Ann Kemble based on Alexandre Dumas' *Mademoiselle de Belle Isle*). 1863: November 16, 20
92. Dumb Bell [Belle], The (farce by William Bayle Bernard). 1862: January 15 (as *The Queen's Own*), 17 (as *The Queen's Own*), February 8, August 30, November 6; 1863: September 9 (as *The Queen's Own*), 12; 1864: July 29
93. Dumb Girl of Genoa (melodrama by John Farrell). 1862: June 25, July 3, October 25 *See also* Massaniello
94. Dutchman's Ghost, The; or, It's All Right (farce by S. Barry). 1864: June 17, 24, August 4
95. Earnest [Ernest] Maltravers (drama by Louise H. Medina based on the novel of the same title by Edward George Earle Lytton Bul-

- wer-Lytton, Baron Lytton). 1862: December 29, 30; 1863: March 5, November 24
96. *East Lynne; or, The Elopement* (drama by C. W. Tayleure based on Ellen Price Wood's novel of the same title). 1864: August 15, 16, 17, 18, 20, 22, 23, 25 (matinee), 26 (matinee), 26, 30, September 1, 5, 10, November 30, December 28
97. *Easy Shaving* (farce by Sir Francis Cowley Burnand and Montague Stephen Williams). 1864: June 29
98. *Eleanor's Victory* (drama by Eloise Bridges based on Mary Elizabeth Braddon Maxwell's novel of the same title). 1864: June 28
99. *Enraged Printer, The* (farce). 1862: April 14
 Erin *See* Rory O'More
 Escape from Loch Leven, The *See* Mary Queen of Scots
100. *Eton Boy, The* (farce by Edward Morton). 1862: February 2, 5; 1863: July 25; 1864: November 16, 17; 1865: January 18, 24
 Eustache Baudine [Baudin] *See* Eustache the Condemned
101. *Eustache the Condemned* (drama by John Courtney). 1863: March 24, May 29, November 14
102. *Evadne; or, The Hall of Statues* (tragedy by Richard Lalor Shiel). 1861: November 25, December 23; 1862: August 26; 1863: October 5; 1864: January 28, February 3, September 16
103. *Everybody's Friend* (comedy by Joseph Stirling Coyne). 1862: April 12, 16
104. *Factory Girl, The*. 1862: June 25
 Faint Heart Did Win Fair Lady *See* Faint Heart [Which] Did Win Fair Lady, A
105. *Faint Heart Never Won Fair Lady* (comedietta by James Robinson Planché). 1861: November 7, 11; 1862: January 13, 29, December 31 (as *Faint Heart Never Won Fair Lady Yet*); 1863: January 17, March 18, May 30, September 23; 1864: June 23
106. *Faint Heart [Which] Did Win Fair Lady, A* (comedy by John Pratt Wooler). 1863: October 13, 14
107. *Fairy Circle, The* (sketch by H. P. Gratton [*i.e.*, Henry Willoughby Gratton Plunkett]). 1864: July 6, 7
108. *Family Jars* (farce by Joseph Lunn). 1862: February 26, March 6, 24, April 12, 16
109. *Fanchon* (drama by August Waldauer based on Charlotte Birch-Pfeiffer dramatic version of George Sand's *La Petite Fadette*). 1864: August 24 (as *Fanchon the Cricket*), 25 (as *Fanchon the Cricket*), 1865: January 11, 12, 14, 18, 19, 24 (as *Fanchon; or, The*

Festival of St. Andoch), February 2, 14 (as *Fanchon; or, The Festival of St. Andoch*)

110. Fazio (tragedy by Henry Hart Milman). 1862: March 4, August 6; 1863: January 8; 1864: February 11 (as *The Italian Wife*)
111. Female Confederate Minstrels, The. 1862: August 18, 19, 20 (matinee), 20
112. First Night, The (comic drama by John Medex Maddox). 1862: October 27, 28
113. Floating Beacon, The (nautical drama by Edward Fitzball). 1862: November 15
114. Flowers of the Forest (drama by John Baldwin Buckstone). 1863: June 18
115. Flying Dutchman, The; or, The Phantom Ship (nautical drama by Edward Fitzball based on Frederick Marryat's novel *The Phantom Ship*). 1863: December 30, 31; 1864: July 26, October 29
116. Forget and Forgive (comedy by James Kenney). 1865: February 23, 24, 25, 27, March 17
Fortunes and Misfortunes of Mr. and Mrs. Peter White, The *See*
Mr. and Mrs. White
117. Fortune's Frolic (farce by John Till Allingham). 1862: October 2
Fortunes of Mr. and Mrs. White, The *See* Mr. and Mrs. White
118. Forty Thieves, The (grand operatical romance by Richard Brinsley Sheridan and George Colman, the younger, *i.e.*, with dialogue by C. Ward revised by Colman). 1862: September 8, 9, 10 (matinee), 10, 11 (matinee), 11, 12, 13 (matinee), 13
119. Foundling, The ('new farce by a gentleman of this city'). 1862: September 20, November 7
120. Four Sisters, The (farce by William Bayle Bernard). 1863: July 17, 21
121. French Spy, The; or, The Siege of Constantia [Constantina] (drama by John Thomas Haines). 1863: December 5, 7, 8, 11; 1864: July 22, September 28, October 13; 1865: January 10 (*The French Spy; or, The Fall of Algiers*), March 1, 8
122. Frisky Cobbler and the Jolly Tailor, The. 1861: December 24, 25 (matinee), 25, 26
123. Gamester (tragedy by Edward Moore). 1862: July 23
124. General Fuss and Feathers ('modernized extravaganza'). 1862: April 17, 18
125. Gisippus, the Forgotten Friend (drama by Gerold Griffin). 1862: December 3, 4

- Ghost in Spite of Himself, A *See* Spectre Bridegroom, The
 Ghost of Audley Court, The *See* Lady Audley's Secret
126. Ghost of the Dismal Swamp, The (drama 'written for this theatre,' probably by George W. Alexander). 1864: May 9, 10 (as *The Ghost of the Dismal Swamp or, Marteau the Guerrilla*), 20, 21, 28 (matinee), 28, June 11, August 8
127. Ghost of the Mound, The. 1864: July 15
 'Go Away'; or, Somebody Else *See* Somebody Else
128. Going to Ashland on the Excursion Train ('new local farce'). 1864: August 22, 23
129. Going to Camp Lee; or, The Petticoat Captain (advertised as a 'new local burletta;' adapted from Colin H. Hazlewood's *Going to Chobham*; or, *The Petticoat Captain*). 1863: November 4, 7
130. Going to See Wells ('new local farce'). 1864: August 26, 27
131. Going to the Theatre ('new local farce'). 1864: July 27, 28
132. Golden Farmer, the Reformed Highwayman, The (domestic drama by Benjamin Nottingham Webster). 1862: May 6, November 10; 1863: June 20; 1864: January 9
133. Good for Nothing, The (farce by John Baldwin Buckstone). 1862: September 2, 6; 1863: September 7 (as *Nan, the Good-for-Nothing*); 1864: January 21 (as *Nan, the Good-for-Nothing*)
134. Governor's Wife, The (farce by Thomas Mildenhall). 1862: October 8; 1863: November 20, 21; 1864: April 26; 1865: January 23
135. Grandfather Whitehead (drama by Mark Lemon). 1862: August 7, 20
136. Great Expectations ('new local farce by a gentleman of this city'). 1863: November 5, 6
137. Green Bushes; or, A Hundred Years Ago (drama by John Baldwin Buckstone). 1861: December 6; 1862: September 26, 27, October 17; 1863: January 21, April 7; 1864: February 4 (as *Green Bushes*; or, *A Hundred and Fifty Years Ago*), 19 (as *The Huntress of the Mississippi*; or, *A Hundred and Fifty Years Ago*), December 15 (as *One Hundred Years Ago*; or, *Bonnie Green Bushes*)
138. Green's Own; or, The Dumb (?) Woman (farce). 1863: June 17
139. Guerrillas, The (war drama by James Dabney McCabe, Jr.). 1862: December 22, 23, 24, 25, 26, 27; 1863: May 26, 27
140. Guy Mannering (musical play by Daniel Terry based on Sir Walter Scott's novel of the same title). 1862: April 10, 15, July 8; 1863: January 20, March 31, August 27; 1864: May 6 *See also* Meg Merilles

141. Hamlet, Prince of Denmark (tragedy by William Shakespeare). 1862: April 7, July 5, 9, November 24, December 1, 19; 1863: January 31, October 31, November 5; 1864: December 3
142. Happy Man, The (farce by Samuel Lover). 1862: October 31, November 4
143. Harmonians, The. 1864: April 6, 7, 9, 11, 19
Have a Wife and Rule a Wife *See* Honey Moon, The
144. Heart of Midlothian, The (melodrama by Thomas John Dibdin after Sir Walter Scott's story in *Tales of My Landlord*). 1863: September 30, October 1, 2, 3, 6, 7, 8, 23, December 16; 1864: May 27, September 15
145. Highwayman's Holiday, The (farce by William E. Suter). 1864: May 28, June 1, November 10, 24, December 2, 14 (as *The Highwayman's Holiday; or, Come Out of Them Boots*); 1865: January 20, February 8 (as *The Highwayman's Holiday; or, The Little Chap in Boots*), March 2 (as *The Little Chap in the Big Boots*)
146. His Last Legs (farce by William Bayle Bernard). 1861: December 16; 1862: January 8, March 4, August 23, October 21; 1863: February 14, July 14
Hole in the Wall, A *See* Secret, The
147. Honey Moon, The (comedy by John Tobin). 1861: December 13; 1862: January 11 (as *Have a Wife and Rule a Wife*), February 13 (as *Have a Wife and Rule a Wife*), February 27, April 30, December 12; 1863: September 3; 1864: January 19, October 10, November 23
148. How To Pay the Rent (comedietta by Tyrone Power). 1863: January 8, 21, February 18
149. How To Win a Husband (farce). 1861: December 16, 17, 18
150. Hunchback, The (drama by James Sheridan Knowles). 1862: February 24, 28, July 4, November 14; 1863: March 11, June 10; 1864: January 22, November 16, 17
Huntress of the Mississippi, The; or, A Hundred and Fifty Years Ago *See* Green Bushes
Husband for an Hour, A *See* Bamboozling
151. Hypocrite, The (comedy by Isaac Bickerstaffe after Colley Cibber's adaptation of Molière's *Tartuffe* as *The Nonjuror*). 1863: February 28, March 7
152. Ici on Parle Francais (farce by Thomas John Williams). 1864: June 7, July 1
Idiot Witness, The *See* Tale of Blood, A

153. Incognita, The; or, The Jeweller of St. James's (drama by William E. Suter after the French of Jules Henri Vernoy de Saint-Georges and Adolphe de Leuven [*i.e.*, Adolphe de Ribbing]). 1863: October 26, 27, 28; 1864: August 4; 1865: January 25
154. Ingomar, the Barbarian (drama by Maria Lovell translated and adapted from *Der Sohn der Wildniss* by Baron Eligius von Münch-Bellinghausen [*i.e.*, Friedrich Halm]). 1862: January 31, February 7, April 24, June 30, July 30, November 27; 1863: February 3, March 3, November 4; 1864: January 20, February 9, April 4
155. Innkeeper of Abbeville, The (melodrama by Edward Fitzball). 1862: November 26
156. Inquisitive Darkey, The. 1863: May 16, June 29
 Intrigues *See* Cavalier, The
 Intrigues of the Court of the Stewarts [Stuarts] *See* Cavalier, The
157. Introduce Me (farce by Thomas Egerton Wilks). 1863: January 19
158. Invincibles, The. 1862: September 23, 24, 25, 26
159. Ion; or, Charles Tyrrell (tragedy by Sergeant Telfourd [*i.e.*, Sir Thomas Noon Telfourd]). 1864: June 2, November 24 (as Alone; or, Charles Tyrrell)
 Ireland As It Is *See* Ireland As It Was
160. Ireland As It Was (drama by J. H. Amherst). 1862: January 9 (as *Ireland As It Is*), 16 (as *Ireland As It Is*), July 24, October 29 (as *Ireland As It Is*); 1863: February 21, September 17; 1864: September 21; 1865: January 21, 23
161. Irish Emigrant, The (comic drama by John Brougham). 1861: November 7, 9; 1862: February 3 (as *The Temptation of the Irish Immigrant*); 1864: October 18
162. Irish Lion, The (farce by John Baldwin Buckstone). 1862: March 15; 1863: January 9
163. Irish Tiger, The (farce by John Maddison Morton). 1862: February 20
164. Irish Tutor, The (farce by Richard Butler, Earl of Glengall). 1862: January 14, February 27, March 3
165. Irish Wife, The. 1862: September 12
166. Iron Chest, The; or, Ambition and Romance (drama by George Colman Cowley, the elder, after William Goodwin's *Things As They Are*). 1862: January 10, April 30, October 2; 1863: March 14; 1864: March 31, October 10
 Italian Wife, The *See* Fazio
167. I've Eaten My Friend (vaudeville by John Vipon Bridgeman [*i.e.* adapted from *J' Ai Mangé Mon Ami* by Xavier [*i.e.* Joseph Xavier

- Boniface], Charles Victor Varin, and Louis Boyer]). 1864: December 27
168. Jack Cade (tragedy by Robert Taylor Conrad). 1862: May 19, 20; 1863: February 24, 25
169. Jack Sheppard (drama by John Baldwin Buckstone after William Harrison Ainsworth's novel of the same title). 1862: February 15, 17, October 23; 1864: May 7, 25
170. Jacob Vane, the Deal Boatman (drama by Sir Francis Cowley Burnand). 1864: June 24, 25
Jacobin, The *See* Jacobite, The
171. Jacobite, The; or, 'Wild Ducks' (farce by James Robinson Planché). 1862: January 2, August 5 (as *The Jacobin*), 14; 1863: November 18, 19; 1865: February 9
172. Jealous Wife, The (comedy by George Colman the elder). 1862: May 30; 1863: August 21, 22
Jean May *See* Mischief Making
173. Jenny Lind at Last (operatic bagatelle by Agnes Bethune Reach). 1862: September 13 (matinee), 13, 15, October 3; 1863: February 11; 1864: May 5, 6
174. Jenny Lind 'Has Come.' 1863: April 17
175. Jessie Brown; or, The Relief of Lucknow (drama by Dion Boucicault). 1864: August 19
Jeweller of St. James's, The *See* Incognita, The
176. Jewess, The (drama by James Robinson Planché after *La Juive* by Augustin Eugène Scribe). 1863: May 14, October 16
Jibbenainosay, The *See* Nick of the Woods
177. John Bull; or, An Englishman's Fireside (comedy by George Colman, the younger). 1862: October 20
178. Jonathan Bradford; or, Circumstantial Evidence (melodrama by Edward Fitzball). 1864: April 30 (as *Jonathan Bradford; or, Murder at the Roadside Inn*), May 2, 3, December 10 (as *Jonathan Bradford; or, Murder at the Roadside Inn*).
179. Julius Caesar (tragedy by William Shakespeare). 1863: September 24
180. Katharine and Petruchio; or, The Taming of the Shrew (farce by David Garrick after William Shakespeare). 1862: May 5 (as *Catharine and Petruchio*), December 20; 1863: January 16; 1864: October 11
181. Katty O'Sheal; or, One of the Family (by James Pilgrim). 1864: December 16, 17, 23 (as *Katty O'Shiel; or, One of the Family*); 1865:

- January 2 (as *One of the Family*), 3 (as *One of the Family*), 16, February 11, March 16
182. *Kill or Cure* (farce by Charles Dance). 1862: March 27, April 1
183. *King Lear* (tragedy by William Shakespeare). 1862: October 6, 7; 1863: October 9
184. *King's Gardener, The; or, Nipped in the Bud* (farce by Charles Selby). 1863: January 12, 14 (as *Nipped in the Bud*), February 16, April 2, August 26, 27, 28, October 10 (as *Nipped in the Bud*)
185. *Kiss in the Dark, A* (farce by John Baldwin Buckstone). 1861: December 5, 9, 14; 1862: January 10, February 15, June 18 (as *The Little Stock Broker*), December 1; 1863: January 31, June 22 (as *The Little Stock Broker*); 1864: April 4, August 6
186. *Ladies' Battles*. 1862: March 31
187. *Lady and the Devil, The* (romantic drama by William Dimond based on Pedro Calderon de la Barca's *La Dama Duende*). 1864: December 20
188. *Lady Audley's Secret* (melodrama adapted by 'Bohemis' [*i.e.*, Richard D'Orsey Ogden] from Colin H. Hazlewood's and William E. Suter's dramatic versions of Mary Elizabeth Braddon Maxwell's novel of the same title). 1864: March 7, 8, 9, 11, 21, May 26 (as *The Ghost of Audley Court*), December 24; 1865: March 18, 21
189. *Lady of Lyons, The; or, Love and Pride* (romantic drama by Edward George Earle Lytton Bulwer-Lytton, Baron Lytton). 1861: December 12; 1862: February 25, April 21, September 22, November 26; 1863: February 16, May 23; 1864: January 18, April 25, June 2, 3, October 24, December 22
190. *Lady of the Lake, The* (melodrama by Thomas John Dibdin after Sir Walter Scott's poem of the same title). 1863: July 21, 22, 23, August 7, October 12; 1864: February 12, August 10
191. *Lady of the Lions, The* (farce by O. E. Durivage). 1864: June 2, 3, 16, December 7, 12, 17, 22; 1865: January 7, February 18, March 6, 10, 20
192. *Laughing Hyena, The* (farce by Benjamin Nottingham Webster). 1862: June 3, 16, December 22, October 3
193. *Leah* (drama by John Augustin Daly after Salomon Hermann Mosenthal's *Deborah*). 1864: August 27, 29, September 2
194. *Leap Year, a Play in Defense of Ladies' Rights; or, Cousin Dimple* (comedy by John Baldwin Buckstone). 1862: March 27; 1863: January 24, 27, April 8; 1864: July 21, August 1, 3
195. *Lend Me Five Shillings* (farce by John Maddison Morton). 1862: May 7; 1864: May 2, 3, 4
- Lesson for Husbands, A* See *Day in Paris, A*

196. *Liberty, Equality, Fraternity* (comic drama by Charles Dance). 1862: August 5; 1863: March 23
 Life of an Actress, The; or, Glimpses of Stage Life See *Violet; or, The Life of an Actress*
 Limerick Boy, The See *Paddy Miles*
197. *Little Barefoot* (drama by August Waldauer). 1865: February 4, 6, 7, 13
 Little Chap in the Big Boots, The See *The Highwayman's Holiday*
 Little D——'s Share, The See *Asmodeus*
198. *Little Sentinel, The* (comedietta by Thomas John Williams). 1864: July 23, 30, August 9
 Little Stock Broker, The See *Kiss in the Dark, A*
199. *Little Toddlekins* (comedietta by Charles James Mathews). 1862: October 10, November 25; 1863: February 4
200. *Little Treasure, The* (comedy by Augustus Glossop Harris). 1862: March 24, April 8; 1863: January 17, April 25, June 11
201. *Loan of a Lover, The* (vaudeville by James Robinson Planché). 1861: November 2; 1862: January 22, February 25, August 28, September 19; 1863: May 4, 5, 11, August 8; 1864: November 3; 1865: February 20
202. *Log Fort, The; or, Woman's Heroism* (drama by John Hill Hewitt). 1861: December 30, 31; 1862: January 1, 2
 Lola Montes See *Pas de Fascination*
203. *London Assurance* (comedy by Dion Boucicault). 1862: November 4; 1863: May 15; 1864: May 23
204. *Lordly Bumpkin, The*. 1862: October 4
 Lost Heir, The; or, The Gipsy's Prophecy See *Meg Merilles*
205. *Lottery Ticket, The; or, 2, 4, 5, 0* (farce by John Baldwin Buckstone). 1862: June 16, 19, July 10; 1863: September 3, 8, 16, 21; December 24
206. *Love and Loyalty; or, One of Morgan's Men* ('original local play by a gentleman of this city;' probably by James Dabney McCabe, Jr.). 1863: June 24, 27
207. *Love Chase, The* (comedy by James Sheridan Knowles). 1863: February 11
208. *Love in All Corners* (farce by Frank Dumont). 1862: March 7, April 29, December 23
209. *Love in Humble Life* (dramatic sketch by John Howard Payne). 1862: January 7; 1864: November 9

210. *Love's Sacrifice* (drama by Maria Lovell). 1861: December 5; 1862: February 26, April 22, November 28; 1863: March 10, July 27
211. *Lucie de Lammermoor* (parody). 1865: February 20
212. *Lucille; or, The Story of the Heart* (drama by William Bayle Bernard). 1863: March 12, 13
213. *Lucretia Borgia* (drama by J. M. Weston adapted from Victor Hugo's play of the same title). 1862: July 31, October 16; 1863: January 14, April 11, September 26; 1864: January 27, October 28, December 9
214. *Luke the Laborer* (melodrama by John Baldwin Buckstone). 1862: July 2
215. *Macbeth* (tragedy by William Shakespeare). 1862: March 12, 17, May 10, July 21, October 14, November 1, December 8; 1863: January 7, April 27, 29, May 9 (as *Macbeth, King of Scotland*), June 8, September 4, 14, October 19, December 10; 1864: January 21, February 22, 23, March 1, 3, 5, 30, June 21, August 13 (as *Macbeth, the Thane of Cawdor*), November 4
- Madelaine, the Belle of the Faubourg* *See Belle du Faubourg, La*
216. *Maid of Croissey, The* (drama by Catherine Grace Frances Gore). 1862: January 13
- Maid of Munster, The* *See Perfection*
- Maid with the Milking Pail, The* *See Milly, the Maid with the Milking Pail*
217. *Maiden's Vow, The; or, The Capture of Courtland, Ala.* (war drama by James Dabney McCabe, Jr.). 1863: April 13, 14, 15, May 30 (as *The Battle of Courtland; or, The Maiden's Vow*), November 10
- Man and the Tiger, The* *See P. P.*
218. *Man in the Iron Mask, The* (melodrama by James Haynes). 1863: September 4, 5, 7, 8, October 14; 1864: November 14, 15
219. *Man of Nerve, The* (farce). 1861: December 19, 20, 23
220. *Man of the Iron Hand, The* (drama by Ed Titball). 1863: September 23
221. *Maniac Lover, The* (drama by Thomas Egerton Wilks). 1862: February 1, 6, May 31 (as *Michael Earl [Erle]*), June 10; 1864: September 22
222. *Marble Heart, The; or, The Sculptor's Dream* (drama by Charles Selby adapted from *Les Filles de Marbre* by Théodore Barrière and Lambert Thiboust). 1862: April 9, 11, July 14, 15; 1863: June 1, 2, 3, 16, October 15; 1864: January 25, April 5, 6, September 19

223. *Maritana; or, A Match for a King* (opera by William Vincent Wallace, libretto by Edward Fitzball). 1863: June 17; 1865: March 25, April 1 *See also* *Don Cæsar de Bazan*
224. *Marriage at Any Price* (farce by John Pratt Wooler). 1864: July 11, 13, December 5, 15, 30
225. *Marriage in the Dark!* 1864: February 19
Married at Any Price *See* *Marriage at Any Price*
226. *Married Life* (comedy by John Baldwin Buckstone). 1864: October 14, 19
227. *Married Rake, The* (comedy by Charles Selby). 1861: November 9, 11, December 18; 1862: July 1; 1864: February 5, September 23
Marteau, the Carpenter of Rouen; or, The Massacre of St. Bartholomew *See* *Carpenter of Rouen, The*
228. *Marton, the Pride of the Market* (comic drama by James Robinson Planché). 1862: October 29 (as *Pride of the Market*), November 15 (as *Pride of the Market*), 19 (as *Pride of the Market*); 1863: January 30 (as *Pride of the Market*), July 17 (as *Pride of the Market*); 1864: January 16, February 24, October 8 (as *Marton, Pride of the North*), December 7
Mary Price *See* *Adventures of a Waiting Maid, The*
229. *Mary Queen of Scots* (drama by William Henry Wood Murray). 1863: November 2, 3; 1864: December 12, 13, 23 (as *The Escape from Loch Leven*)
230. *Maurice the Woodcutter* (domestic drama by Charles A. Somerset). 1863: January 10
231. *Masks and Faces* (comedy by Dion Boucicault after Tom Taylor's *Peg Woffington*). 1862: March 26
232. *Massaniello* [Masaniello]; or, *The Eruption of Vesuvius* (opera by Daniel François Esprit Auber 'adapted and arranged by Richard D'Orsey Ogden from G. Miller'). 1863: December 23, 24, 25, 26
See also *Dumb Girl of Genoa, The*
233. *Match in the Dark, A* (farce by Charles Dance). 1862: July 30
Matteo Falcone *See* *Brigand's Son, The*
234. *Medea* (tragedy by Matilda Heron after Gabriel Jean Baptiste Ernest Wilfrid Legouvê's play of the same title). 1864: March 10, 14, 16; 1865: January 16 (as *Medea the Forsaken*), 17 (as *Medea the Forsaken*)
235. *Meg Merilles; or, The Gipsy's Prophecy* (drama based on Sir Walter Scott's novel *Guy Mannering*). 1863: October 13; 1864: March 22, November 19, December 8 (as *The Lost Heir; or, The Gipsy's Prophecy*) *See also* *Guy Mannering*

236. *Merchant of Venice, The* (tragedy by William Shakespeare). 1862: January 18, August 1, December 11; 1863: October 20; 1864: November 28
Merry Cobbler, The; or, Contentment versus Riches See *Pleasant Neighbors, The*
237. *Metamora, the Last of the Wampanoags* (tragedy by John Augustus Stone). 1862: October 9, 10, 11, 13, 24, November 5; 1863: May 12, 19
Michael Earl See *Maniac Lover, The*
238. *Middy Ashore, The; or, Tom Cringle Ahoy* (farce by William Bayle Bernard). 1862: June 24, 28, July 19, 26, August 22, October 6 (as *Tom Cringle Ahoy*), December 10; 1863: February 21, May 26, August 17, November 25; 1864: October 12
239. *Midnight Watch, The* (drama by John Maddison Morton). 1862: May 29, October 11, 14
240. *Militia of '76, The*. 1864: September 9, 12, 17
241. *Milly, the Maid with the Milking Pail* (comic drama by John Baldwin Buckstone). 1862: November 1 (as *The Maid with the Milking Pail*), 12 (as *The Maid with the Milking Pail*); 1863: April 11, June 11, 27, July 24, August 5; 1864: January 27, April 5
242. *Minister of Police and the French Detective, The*. 1865: March 20
243. *Miscegenation; or, A Virginia Negro in Washington* (domestic drama; probably by C. R. Bricken). 1864: April 12, 13, 14, 15
244. *Mischief Making* (vaudeville by John Baldwin Buckstone). 1862: June 28, December 3; 1863: March 10, September 19 (as *Jean May*); 1864: February 17 (as *Jean May*), April 25 (as *Jean May*)
Miser of Marseilles, The See *Denouncer, The*
245. *Mistakes in Matrimony*. 1863: July 24, 25, August 1, October 29
246. *Money* (comedy by Edward George Earle Lytton Bulwer-Lytton, Baron Lytton). 1861: December 20, 27; 1862: May 8; 1863: July 15
247. *Mons. Tonson, Come Again* (farce by William Thomas Moncrieff [*i.e.*, William Thomas Thomas]). 1863: April 4, 7
248. *More Blunders Than One; or, The Irish Doctor* (farce by James Thomas Goodenham Rodwell). 1862: October 13; 1863: April 25, December 17
249. *Morning Call, A* (comediotta by Charles Dance). 1861: November 15, 19; 1862: July 3, September 23; 1863: March 12, 13, June 9
250. *Mountaineers, The* (melodrama by George Colman, the younger). 1862: February 8

251. Moustache Movement, The (farce by Robert Barnabas Brough).
1864: August 19
252. Mr. and Mrs. Battle; or, Matrimonial Battles. 1864: May 31, June
2, 6; 1865: March 4, 13
253. Mr. and Mrs. White (farce by Richard John Raymond). 1861: No-
vember 2, 4, 28; 1862: January 7 (as *A Conjugal Lesson*); 1863:
May 12 (as *The Fortunes of Mr. and Mrs. White*), 14, July 11,
August 31 (as *The Fortunes and Misfortunes of Mr. and Mrs. Peter
White*), October 17; 1864: February 20, March 4, 14, April 30,
August 31
254. Mrs. Tabathy Toodles. 1865: January 14
Murder at the Mount See *Skeleton Witness, The, and Wilful Mur-
der*
255. My Aunt. 1862: February 18; 1863: June 26, July 16
My Cousin Joe See *Rough Diamond, The*
256. My Cousin Tom. 1864: July 7, 8, October 25 (as *Cousin Tom*), 29
257. My Dress Boots (farce by Thomas John Williams). 1865: January 6,
10, February 21
258. My Fellow Clerk (farce by John Oxenford). 1862: November 8
259. My Husband's Ghost (farce by John Maddison Morton). 1864: July
8, 12
My Precious Betsey See *Betsey Baker*
260. My Son Diana (farce by Augustus Glossop Harris). 1864: February
8, 18, December 24
261. My Wife's Mirror (farce by Edward G. P. Wilkins). 1862: March
15; 1863: July 30
Mysterious Stranger, The See *Devil in Paris, The*
262. Nabobs of the Hour [Nabob for the Hour] (farce by John Poole).
1862: March 26
263. Nail Em Tight (farce). 1865: February 3
Nan, The Good for Nothing See *Good for Nothing, The*
Napoleon's Old Guard See *Old Guard, The*
264. Nature and Philosophy; or, The Youth That Never Saw a Woman
(farce). 1861: November 4, 6; 1862: January 8, March 8, June
13, July 5, 8, 9; 1863: January 7 (as *The Youth That Never Saw a
Woman*), June 23 (as *Nature or Philosophy*); 1864: August 15
Nature or Philosophy See *Nature and Philosophy*
265. Naval Engagements (comediotta by Charles Dance). 1862: January
16
266. Nell Gwynn (comedy by James Robinson Planché). 1865: April 3

267. *New Footman, The* (farce by Charles Selby). 1862: March 11, 12 (as *Bobby Breakwindow*); 1863: February 23, 24
268. *New Way To Pay Old Debts, A* (comedy by Philip Massinger). 1862: February 10, March 6; 1864: April 11
269. *Nick of the Woods* (melodrama by Louisa H. Medina based on Robert Montgomery Bird's novel of the same title). 1862: September 15, 16, 18, December 31 (as *Jibbenainosay*); 1863: January 1 (as *Jibbenainosay*), June 4, 5 (as *Jibbenainosay*; or, *The Kentucky Tragedy*), July 29 (as *Nick of the Woods*; or, *Jibbenainosay*), November 10; 1864: January 14, April 21, September 22 (as *Jibbenainosay*)
- Nipped in the Bud* See *King's Gardener, The*
270. *Noble Soldier, The*; or, *A Husband on Trial*. 1861: November 23; 1864: November 12
271. *Nora Crenin [Creina]*; or, *The White Boys* (drama by Edward Stirling). 1863: November 6, 13; 1864: February 3 (as '*Caller Herrings*'), April 26
272. *Norma* (travesty by William Henry Oxberry). 1865: April 1, 3
273. *Nothing To Nurse* (farce by Charles M. Walcot). 1862: December 4, 5; 1864: January 5, 8
- Obedience to Orders* See *Barrack Room, The*
274. *Object of Interest, An* (farce by Joachim Hayward Stocqueler). 1861: November 8; 1862: May 20, 23, September 17, 18; 1865: March 22, 25
- Oblige Benson* See *To Oblige Benson*
275. *Obstinate Family, The*. 1863: October 30
276. *Ogden at Home*; or, *Life Among the Critics* (advertised as a 'new farce'; adapted by Richard D'Orsey Ogden from Joseph Stirling Coyne's *Buckstone at Home*). 1863: October 5, 6, 7, November 16
277. *Ogden Worried by Duncan* (farce adapted by Richard D'Orsey Ogden from Mark Lemon and Benjamin Nottingham Webster's *Keeley Worried by Buckstone*). 1863: October 16
278. *Ogden's Adventure* (farce adapted by Richard D'Orsey Ogden from James Robinson Planché's *The Drama at Home*; or, *An Evening with Puff*). 1864: June 2, 3, 4, 16, 23, September 27
279. *Old Farmer, The*. 1865: January 21
280. *Old Guard, The* (drama by Dion Boucicault). 1861: December 16; 1862: January 8, July 2; 1863: March 16 (as *Napoleon's Old Guard*), 17 (as *Napoleon's Old Guard*), December 17 (as *Napoleon's Old Guard*)
- Old House on the Bridge, The* See *Old House on the Bridge of Notre Dame, The*

281. Old House on the Bridge of Notre Dame, The (drama by Charles Webb adapted from *La Maison du Pont Nôtre-Dame* of Théodore Barrière and Henri de Kock). 1863: August 13, 14, 15 (as *The Old House on the Bridge*), 20; 1864: April 18
282. Old Phil's Birthday (serio-comic drama by John Pratt Wooler). 1863: September 21, 22
283. Oliver Twist (drama by James Rees based on Charles Dickens' novel of the same title). 1864: November 1, 5
One of the Family *See* Katty O'Sheal
284. One Thousand Milliners Wanted for the Gold Diggings (farce). 1862: September 3, 4, 5
285. Orange Blossoms (comedietta by John Pratt Wooler). 1864: August 17, 18
Orphan of Geneva, The *See* Therese
286. Othello (tragedy by William Shakespeare). 1861: December 11; 1862: July 29, October 3, December 15; 1863: March 4, May 16, July 13, September 10, December 15; 1864: April 1, November 10
287. Our Jessie. 1862: May 5, June 11, 17, September 11 (matinee), 11
288. Our Sallie; or, The Country Cousin. 1863: February 12, July 27, August 3; 1864: October 22, November 28, December 3
289. Our Wife (comic drama by John Maddison Morton). 1864: July 20
290. Outlaw of the Hills. 1861: December 21, 27
291. P. P.; or, The Man and the Tiger (farce by Tom Parry). 1861: November 20, 22, 25; 1863: January 1, December 22; 1864: January 9 (as *The Man and the Tiger*)
292. Paddy Miles (farce by James Pilgrim). 1862: February 22 (as *The Limerick Boy*), October 18, November 7 (as *Paddy Miles, from Limerick*); 1863: June 9, August 6, November 23 (as *The Limerick Boy*)
293. Paddy Miles' Boy. 1862: March 14, October 31
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294. Partisan, Ranger, The; or, The Bushwhacker. 1862: November 6, 7, 8; 1863: April 9
295. Pas de Fascination; or, The Adventures of Lola Montes [Montez] (farce by Joseph Stirling Coyne). 1864: April 27, 29 (as *Lola Montes*)
296. Paul Pry (comedy by John Brougham). 1862: October 28
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297. People's Lawyer, The (comedy by Joseph Stevens Jones). 1862: September 27, 30

298. Perfection (comedy by Nathaniel Thomas Haynes Bayly). 1861: November 8, 12; 1862: February 1 (as *The Maid of Munster*), April 3; 1864: June 4 (as *The Maid of Munster*)
299. Pet of the Petticoats, The (operetta by John Baldwin Buckstone). 1862: September 5
300. Pet of the Public, The (farce by Edward Stirling). 1864: July 9, October 24, November 4, December 28, 29; 1865: January 17, 25, 26, February 28
301. Petit[e] Savoyard, La (drama by August Waldauer adapted from *La Grace de Dieu; ou, Linda di Chamounix*). 1864: December 26, 27
302. Phenomenon, The (farce). 1862: April 28, December 15, 30; 1863: December 15
- Pirate Kyd, The *See* Captain Kyd
303. Pirate's Legacy, The. 1864: July 16, 18
304. Pizarro; or, The Death of Rolla (tragedy adapted by Richard Brinsley Sheridan from the German of August Friedrich Ferdinand von Kotzebue). 1862: March 19, April 3, July 7, December 6; 1863: January 26, April 28, September 16; 1864: March 25, October 25
305. Pleasant Neighbors, The (farce by Eliza Planché). 1862: January 13 (as *A Pleasant Neighbor*), 18 (as *The Merry Cobbler; or, Contentment versus Riches*), February 18 (as *A Pleasant Neighbor*), May 10; 1864: November 19 (as *The Merry Cobbler; or, Contentment versus Riches*)
306. Plot and Passion (drama by Tom Taylor). 1865: January 31, February 1
307. Poachers, The; or, Woman's Love (farce). 1862: June 28
308. Po-Ca-Hon-Tas, Ye Gentle Savage (extravaganza by John Brougham). 1861: December 7; 1863: March 21, 24, 28; 1864: September 13, 16, 29, October 7, December 13, 19
309. Poor Gentleman, The (comedy by George Colman, the younger). 1862: October 30; 1863: May 22
310. Poor Miriam's Crime (drama). 1864: January 13, June 27 (as *The Will; or, Poor Miriam's Crime*), 29, December 30 (as *The Convict's Return; or, Poor Miriam's Crime*); 1865: January 13 (as *The Convict's Return; or, Poor Miriam's Crime*)
311. Poor Pillicoddy (farce by John Maddison Morton). 1861: November 15, 18, 26; 1862: January 22
312. Poor Soldier, The (musical farce by Jim O'Keeffe). 1862: November 20; 1864: January 16, 19, June 13
313. Popping the Question (farce by John Baldwin Buckstone). 1862: March 20, 22, 25

314. Portraits (drama 'by a gentleman of South Carolina'). 1864: October 26
315. Post of Honor, A (musical farce by Thomas Mildenhall). 1864: July 4, 6
316. Pretty Piece of Business, A (farce by Thomas Morton the younger). 1861: December 10, 11
Pride of the Market, The *See* Marton, the Pride of the Market
317. Prisoner of Monterey, The (drama by John Hill Hewitt). 1861: November 13, 14
318. Professor Lewis (magician). 1862: February 12, 13
319. Pure Gold; or, Circumstantial Evidence (drama by John Westland Marston). 1864: June 9, 10, 15, October 31, December 29
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320. Queen of the Abruzzi, The (drama by Joseph Stirling Coyne). 1863: January 30 (as *The Queen of the Abruzzia*), April 1 (as *Queen of the Abruzzia*)
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321. Quiet Family, A (farce by William E. Suter). 1864: January 12
322. Quiet Family, The (troupe). 1863: May 19, 25, 27
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324. Rag Picker, The; or, The Mysteries of Paris (drama by Edward Stirling). 1864: March 28, 29, September 27
325. Raising the Wind (farce by James Kenney). 1862: November 10
326. Rear Admiral, The (farce). 1863: January 13, February 3
327. Red Rover, The; or, The Meeting of the Dolphins (nautical drama by Edward Fitzball based on James Fenimore Cooper's novel of the same title). 1862: November 12, 13; 1863: November 19; 1864: July 28, 30
328. Rent Day, The (domestic drama by Douglas Jerrold). 1862: May 1, 7
329. Retribution (domestic drama by Tom Taylor based on Charles Bernard's *La Peine du Talion*). 1862: February 21, September 27; 1863: July 28
330. Return of the Wanderer, The (comedy by Colin H. Hazlewood). 1865: January 2
331. Richard III; or, The Battle of Bosworth Field (historical drama by William Shakespeare). 1862: March 14, 21, April 29, June 21, August 2, November 22, 29, December 17; 1863: January 9, May 25, August 10, September 19, October 22, December 18; 1864: April 2, May 30, October 27

332. Richelieu; or, The Conspiracy (drama by Edward George Earle Lytton Bulwer-Lytton, Baron Lytton). 1862: January 27, May 22, June 17, December 18; 1863: January 12, February 17, November 23; 1864: April 16, October 21, December 1
333. Rip Van Winkle (drama by John Kerr based on Washington Irving's story of the same title in *The Sketch Book*). 1862: November 3
334. Rival Merchants, The. 1862: June 11
335. Rival Pages, The (farce by Charles Selby). 1862: June 23; 1863: July 20, 22, August 4; 1864: August 29
336. Rivals, The (comedy by Richard Brinsley Sheridan). 1862: January 6
337. Rob Roy (operatic drama by George Soane based on the novel of the same title by Sir Walter Scott). 1862: March 7, July 10, 17, October 23; 1863: March 27, August 28, December 21; 1864: June 6
338. Robbers, The; or, The Forests of Bohemia (drama by James Robertson Anderson based on the German of Johann Christoph Friedrich von Schiller). 1862: February 19, May 30, September 29; 1863: January 5, February 4, March 2, June 6, July 30 (as *The Robbers of Bohemia*), November 7; 1864: January 11, March 15, October 22
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339. Robber's Wife, The (domestic melodrama by Isaac Pocock). 1862: October 31, November 6
340. Robert Macaire; or, The Two Murderers (domestic drama by Charles Selby adapted from *L'Auberge des Adrets* by Benjamin, St. Amand, and Polyanthe [*i.e.*, Benjamin Antier, Jean Amand LaCoste, and A. Chaponnier]). 1863: April 15
341. Robespierre; or, Two Days of the French Revolution (historical drama; advertised as by Richard D'Orsey Ogden, actually by William Bayle Bernard and adapted by Ogden). 1865: March 3, 4 (as *Robespierre; or, The Fate of Selfishness*), 6, 7, 13 (as *Robespierre; or, The Fate of Selfishness*), 27 (as *Robespierre; or, The Fate of Selfishness*)
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343. Roll of the Drum, The (war drama by John Davis). 1864: April 13 (as *The Roll of the Drum; or, The Battle of Manassas*), 14 (as *The Roll of the Drum; or, The Vivandiere*), 15, 16 (matinee)
344. Romance of a Poor Young Man, The (drama by Octave Feuillet adapted by Pierrepont Edwards and Lester Wallack). 1862: March

- 28, 29; 1863: April 20, 21, 22, September 25; 1864: January 26, September 13
345. *Romeo and Juliet* (tragedy by William Shakespeare). 1861: December 9; 1862: June 9, 18, December 2; 1863: February 2, 19, September 19; 1864: May 31, September 6
346. *Rory O'More* (burletta by Samuel Lover). 1862: August 9, September 3, December 12; 1863: March 6; 1864: April 27 (as *Erin*)
347. *Rough Diamond, The*; or, *My Cousin Joe* (comic drama by John Baldwin Buckstone). 1861: November 4; 1862: April 10 (as *Cousin Joe*), May 26, 27 (as *The Rough Diamond; or, Buttons All Over Me*), July 1; 1863: January 2, April 13, August 20, September 24, October 21 (as *My Cousin Joe*); 1864: April 22, 23, September 20, November 5; 1865: January 5
348. *St. Mary's Eve*; or, *A Solway Story* (domestic drama by William Bayle Bernard), 1862: July 18, 23 (as *A Solway Story*), September 30, November 11; 1863: March 7, October 29; 1864: October 12; 1865: January 4
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353. *Second Love* (comic drama by Palgrave Simpson). 1862: June 13, 19
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356. *Sergeant's Wedding, The* (burletta by Thomas Egerton Wilks). 1862: August 11, 12; 1863: February 26, March 3, April 23, July 18 (as *A Bride of Seventy; or, The Sergeant's Wedding*), November 2 (as *The Bride of Eighty-Three*); 1864: January 11 (as *A Bride of Eighty*), March 10, November 30; 1865: February 22 (as *A Bride of Eighty*)
357. *Sergeant's Wife, The* (drama by John Banim). 1862: August 27
358. *Serious Family, The* (by Morris Barnett). 1861: November 27; 1862: February 4, 11, April 17, October 22, November 5; 1863: April 10, October 24; 1864: January 15

359. Shandy Maguire (drama by James Pilgrim). 1863: January 2, 3, August 29; 1864: July 15
360. She Stoops To Conquer (comedy by Oliver Goldsmith). 1862: January 28, November 17
361. Siamese Twins, The (farce by Gilbert Abbott À Beckett). 1862: December 17, 19
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363. Silver Lining, The; or, A Lining of the Heart (comedy by Leicester Silk Buckingham). 1864: July 22, 29, August 2
364. Simpson & Co. (farce by John Poole). 1862: January 23, 29, February 12, March 18, August 8, October 24; 1863: January 17, March 11, September 26, October 8, December 11; 1864: February 24, July 8, December 8
365. Siren of Paris, The (romantic drama by William E. Suter from the French of Eugène Grangé [*i.e.*, Eugène Pierre Basté] and Xavier de Montepin). 1865: March 11 (as *The Syrene of Paris*), March 16
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366. Sixteen String Jack, the Gallant Highwayman (by William Lemon Rede). 1864: August 6, 9; 1865: March 22, 24
367. Skeleton Witness, The; or, Murder at the Mount (drama by William Lemon Rede). 1864: March 18, 19, 23, May 24, June 1 (as *Murder at the Mound* [*Mount*]); 1865: March 31
368. Sketches in India (farce). 1861: December 31; 1862: January 6, April 24; 1864: February 4, 9 (as *Sketches of India*), May 24
369. Slasher and Crasher (farce by John Maddison Morton). 1861: November 21, 23, December 6; 1862: October 25, 30; 1863: February 19, August 25; 1864: November 15, 22
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370. Soldier of the Empire, A. 1862: October 31; 1864: January 5
371. Soldier's Courtship, A (comedy by John Poole). 1863: February 21
372. Soldier's Daughter, The (comedy by Andrew Cherry). 1863: June 29, July 11, 20; 1864: February 18
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373. Somebody Else (comedietta by James Robinson Planché). 1862: September 16, October 16, November 28; 1863: February 17; 1864: June 23; 1865: February 10 (as '*Go Away*;' or, *Somebody Else*)
374. Spectre Bridegroom, The (farce by William Thomas Moncrieff [*i.e.*, William Thomas Thomas]). 1861: December 18, 25 (matinee); 1862: February 6 (as *A Ghost in Spite of Himself*), 17, June 21, July 16; 1863: January 5

- Stage-Struck Barber, The *See* Widow's Victim, The
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375. State Secrets; or, The Tailor of Tamworth (comic burletta by Thomas Egerton Wilks). 1862: February 21, 24, July 11, 22, September 8, December 16, 22; 1863: July 29, 31 (as *The Tailor of Tamworth*), September 14, December 4, 9; 1864: February 12
376. Still Waters Run Deep (comedy by Tom Taylor). 1861: December 19, 21; January 14, February 20, April 2, May 2, 21, July 11, August 29, October 8, December 13; 1863: March 9, June 23, November 18; 1864: June 7, September 24
377. Stranger, The; or, Misanthropy and Repentance (comedy translated by Benjamin Thompson from August Friedrich Ferdinand von Kotzebue's *Menschenhass und Reue*). 1861: November 26; 1862: April 23, October 27; 1863: January 13, February 23, September 17; 1864: February 1, December 5
- Strategist, The; or, 'A Change of Base' *See* Change of Base, A
378. Sudden Thoughts (farce by Thomas Egerton Wilks). 1863: January 27, March 9
379. Sweethearts and Wives (comedy by James Kenney). 1862: November 13
380. Swiss Cottage, The; or, The Soldier's Return (musical burletta by Nathaniel Thomas Haynes Bayly). 1862: February 3, 6, April 26, May 21; 1863: August 12, September 30, November 24 (as *Why Don't She Marry?*); 1864: April 2, October 27; 1865: February 15 (as *Why Don't She Marry?*)
381. Swiss Swains, The; or, The Alpine Maid (operetta by Benjamin Nottingham Webster). 1862: January 1, May 3; 1863: May 20 (as *The Alpine Maid*), June 2, September 28; 1864: January 20 (as *The Alpine Maid*), 23, February 9 (as *The Alpine Maid*), October 21, 26 (as *The Alpine Maid*), November 8 (as *The Alpine Maid*)
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382. Take That Girl Away (comic drama by Leicester Silk Buckingham). 1864: July 9, 11, 13, 25
383. Tale of Blood, A (melodrama by James T. Haines). 1862: January 15 (as *The Solitary of the Heath*), February 3 (as *The Solitary of the Heath*), May 28
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384. Teddy the Tiler (farce by George Herbert Buonaparte Rodwell). 1862: December 8, 11
385. Temptation (drama by John Brougham). 1862: July 25; 1863: April 18, September 2
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386. That Blessed Baby (farce). 1862: December 6; 1863: December 31
387. Thérèse; or, The Orphan of Geneva (melodrama by John Howard Payne adapted from the French of Victor Henri Joseph Brahain-Ducange). 1862: March 25, August 23; 1863: April 14 (as *The Orphan of Genevieve* [*Geneva*]); 1864: March 17, December 16
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388. Thirty Years of a Gambler's Life (drama by William Dunlap). 1863: April 3, 4, November 12 (as *Thirty Years*)
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389. Thumping Legacy, A (farce of Thomas Morton). 1862: April 19, 25, July 18, September 9; 1864: January 4, 6
390. Ticket of Leave, A (farce by Watts Phillips). 1864: March 16, 24, November 18
391. Ticket-of-Leave Man, The; or, The Returned Convict (drama by Tom Taylor based on *Le Retour de Melun* by Édouard Louis Alexandre Brisebarre and Eugène Nus). 1864: February 25, 26, 27, 29, March 2, 12 (matinee), 26, June 8, 30, October 20, November 11, 26; 1865: January 3
392. Ticklish Times (farce by John Maddison Morton). 1863: March 19, April 3, October 22, 23, 26
393. To Oblige Benson (comedieta by Tom Taylor). 1862: July 29 (as *Oblidge Benson*), August 1 (as *To Oblidge Benson*)
394. To Parents and Guardians (comedieta by Dion Boucicault). 1862: March 31, July 23 (as *Bob Nettles*); 1863: January 10, April 8 (as *Bob Nettles*), August 11; 1865: March 15 (as *Bob Nettles*)
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395. Too Late for the Train (farce by M. Morton). 1863: February 13, March 4
396. Toodles, The (domestic melodrama by Richard John Raymond). 1861: November 29, December 4; 1862: January 7, May 5, August 29, December 20; 1863: March 11, September 15
397. Tour de Nesle, La; or, The Chamber of Death (drama by Alexandre Dumas and Frédéric Gaillardet after Victor Hugo's novel of the same title). 1861: November 30; 1862: September 6 (as *The Chamber of Death*); 1863: March 28; 1864: April 7, September 21

398. Trial of Tompkins [Tomkins], The (farce by Thomas John Williams). 1864: March 1, 3, 7, 8, 11, April 21
399. Trovatore, Il (operatic play by William E. Suter adapted by Richard D'Orsey Ogden). 1865: January 26, 27, 28, 30, February 2, 3, 10, 28, March 4 (matinee), 10, 14, 30
400. Trying It On (farce by William Brough). 1863: October 2, 19
401. Turn Him Out (farce by Thomas John Williams). 1864: March 21, 23
402. Two Bonnycastles, The (farce by John Maddison Morton). 1862: November 24, 27, December 29
403. Two Buzzards, The. 1862: July 31; 1864: January 7
404. Two Gay Deceivers; or, Grey and White (farce by George Colman the younger). 1864: August 1, 3
405. Two Gregories, The (musical farce by Thomas John Dibdin based on *Jocisse-maitre et Jocisse-valet* by Charles A. Sewrin [*i.e.*, Charles Augustin de Bassompierre]). 1862: January 9, 11; 1863: August 24; 1864: January 7, 18
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407. Two Loves and a Life; or, The Female Postman (drama by Tom Taylor and Charles Reade). 1863: May 1, 2
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408. Unfortunate Miss Bailey, The (by Gilbert Abbott À Beckett). 1864: September 1, 2, October 13
409. Unlimited Confidence (comedy by Richard D'Orsey Ogden; probably adapted from the London drama of the same title by A. C. Troughton). 1865: January 28, 30
410. Used Up (comic drama by Dion Boucicault and Charles James Mathews; adapted from *L'Homme Blasé* by Felix Auguste Duvert and Adolphe Théodore de Lauzanne de Vauxroussel). 1862: February 14
411. Veteran Soldier's Return, The. 1864: December 17
412. Vigilance Committee, The (by D. Ottolengui). 1861: November 11, 12
413. Violet; or, The Life of an Actress (drama by Dion Boucicault; originally *Grimaldi*; or, *The Life of an Actress*). 1862: April 4, 5, July 22 (as *The Life of an Actress*; or, *Glimpses of Stage Life*); 1864: January 6, October 15 (as *The Life of an Actress*; or, *Glimpses at Stage Life*)
414. Virginia Cavalier, The (by George W. Alexander). 1863: March 16, 17, 18, 19, 20, 21, 23, 26, April 2, May 7, 18, October 10, 17,

November 25, December 19, 29; 1864: January 1, 2, February 8, 20, April 19, June 22

415. *Virginius*; or, *The Roman Father* (tragedy by James Sheridan Knowles). 1863: July 31

416. *Vivandiere*, *The* (operetta by John Hill Hewitt). 1862: April 8

417. *Wandering Boys*, *The*; or, *The Castle of St. Olival* (melodrama by John Kerr adapted from René Charles Guilbert Pixérécourt's *Le Pellerin Blanc*). 1862: January 17, 20, May 31, September 4, 24, October 25; 1863: February 20, July 18 (as *The Wandering Boys of Switzerland*); 1864: October 11; 1865: January 17

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418. *Wandering Minstrel*, *The* (farce by Henry Mayhew). 1863: February 25, March 6, December 21

419. *Wept of the Wish-Ton-Wish* (drama by William Bayle Bernard; based on James Fenimore Cooper's novel of the same title). 1862: September 19, 20; 1863: January 19, November 3; 1864: January 12

420. *Werner*; or, *The Inheritance* (tragedy by George Gordon Noel Byron, Baron Byron). 1862: August 28, October 1; 1863: May 11

421. *Where's Your Wife?* (farce by John Vipon Bridgeman). 1864: June 25, 27

422. *Which Shall I Marry?* (farce by William E. Suter). 1864: July 5, 12, September 19; 1865: February 2

423. *White Horse of the Peppers*, *The* (comic drama by Samuel Lover). 1862: January 11

424. *Who Kissed My Wife?* (farce). 1862: January 27

425. *Whose Child Is It?* (farce). 1862: September 22, 29, December 25; 1863: March 26

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426. *Widow's Victim*, *The*; or, *The Stage-Struck Barber* (farce by Charles Selby). 1862: January 21, 28 (as *The Stage-Struck Tailor*), 31, May 28, August 16 (as *The Stage-Struck Tailor*), 25 (as *The Stage Struck Barber*); 1863: September 11 (as *The Stage-Struck Barber*); 1864: November 14

427. *Wife*, *The*; or, *A Tale of Mantua* (tragedy by James Sheridan Knowles). 1861: November 28; 1862: March 3, May 29, October 22; 1864: February 5, November 2 (as *The Wife*; or, *The Father's Grave* (*A Tale of Mantua*))

428. *Wild Irish Girl*, *The* (by James Pilgrim). 1864: January 13; 1865: January 5, 6, 13

429. Wilful Murder (farce). 1864: March 19, 22 (as *Wilful Murder; or, Murder at the Mount*)
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430. William Tell; or, The Swiss Patriot (drama by James Sheridan Knowles). 1862: March 20, May 27; 1863: June 12
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432. Woman (romantic drama by Dion Boucicault). 1861: November 6, 8 (as *Woman's Trials*)
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433. World of Fashion, The (comedy by John Oxenford). 1863: September 9, 11
434. Wreck Ashore, The; or, The Dead Alive (drama by John Baldwin Buckstone founded on a story in Robert P. Gillies' *Tales of a Voyage to the Arctic Ocean*). 1862: September 2, 25; 1863: February 18, May 28; 1864: January 30
435. Wrecker's Daughter, The (tragedy by James Sheridan Knowles). 1863: December 4, 9, 14; 1864: February 2
436. Young Actress, The (local burletta). 1862: July 4, 7, October 7; 1865: March 28
437. Young Scamp (farce by Edward Stirling). 1864: July 16
438. Young Widow, The (farce by James Thomas Gooderham Rodwell). 1861: November 15
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